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13th

THE SIXTY-SIXTH SESSION OF

REID ORCHESTRAL CONCERTS

INSTITUTED in 1841 . . . . .

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THE

REID SYMPHONY ORCHESTRA

THIRTEENTH SEASON

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FIRST CONCERT

THURSDAY, November 1, 1928

PROGRAMME

WITH NOTES BY D. F. T.

PRICE ONE SHILLING

University of Edinburgh.

THE SIXTY-SIXTH SESSION OF

REID ORCHESTRAL CONCERTS

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REID SYMPHONY ORCHESTRA

THIRTEENTH SEASON

FIRST CONCERT

USHER HALL, THURSDAY, 1ST NOVEMBER 1928

at 8 p.m.

Conductor

PROFESSOR DONALD FRANCIS TOVEY

Leader of Orchestra—MR WATT JUPP

Concert under the direction of

PATERSON, SONS & CO. LTD., 27 George Street, Edinburgh

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Session 63-68
Cont.
46 nos.

PROGRAMME

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1. SYMPHONY in C major, No. 82 (*L'Ours*) - - - *Haydn*

2. PATHETIC SYMPHONY, Op. 74 - - - *Tschaikowsky*

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3. SIEGFRIED IDYLL - - - - - - *Wagner*

4. OVERTURE, "Leonora No. 3" - - - - - *Beethoven*

NOTES BY D. F. T.

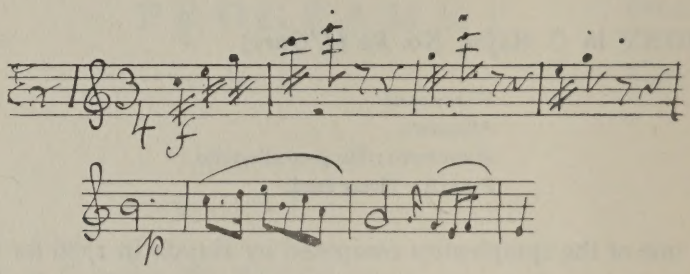
I. SYMPHONY in C Major, No. 82 (*L'Ours*) - - - *Haydn*

Vivace assai.
Allegretto.
MENUETTO: Un poco allegretto.
FINALE: Vivace assai.

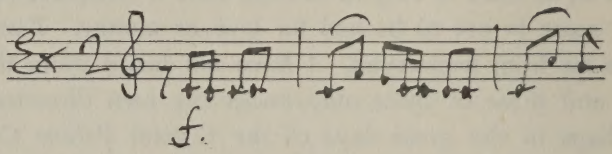
This is one of the symphonies composed by Haydn in 1786 for the *Concerts Spirituels* of Paris. Other important Paris symphonies are the delightful *La Poule*, in G minor, and the famous *Oxford* Symphony, which the august University that laureated Haydn performed instead of the more difficult work he wrote for the occasion. These Paris symphonies are thus products of Haydn's full maturity, hardly, if at all, less important than the London symphonies. Yet, so little is Haydn known, that a complete set of the Paris symphonies in score is not to be had for love or money. Even the London symphonies are far from hackneyed. I have not heard more than ten of the twelve myself, and three of these only under my own direction at the Reid Concerts. Perhaps in the great days of the Crystal Palace Concerts, under Manns, a Londoner might have been able to get a real knowledge of Haydn's mature orchestral music; which, after all, is a very different thing from anything that four-hand arrangements can make of it. The slow progress of the critical edition of Haydn's complete works has not, at present, done much towards putting Haydn in his rightful place in our general musical culture; for it has begun with the vast and historically important bulk of early works, which are not only unrepresentative of Haydn, but evidently quite archaic. And it is a mistake to mix history with æsthetics, even with so great an artist as Haydn. He was one of the most prolific of composers, yet he was remarkably anxious to be represented only by mature work. He actually told a publisher that he wished his quartets to be regarded in future as beginning with the set known as "Op. 9"; thus disowning the first eighteen, which contain things that others than historians might regret to lose. On the whole, the greatest lacuna in the normal (and higher) musical culture of our time is that which is waiting for the publication of the works of Haydn's middle period. Fortunately, a symphony here and there has been issued in advance of the chronological scheme of the critical edition; and the Reid Orchestra and these analytical notes have taken

advantage accordingly. *L'Ours* is a case in point; the parts need extensive and minute correction in the light of the new and authentic edition. Among other points, Haydn's ingenious B flat trumpet parts to his F major *allegretto* are well worth restoring.

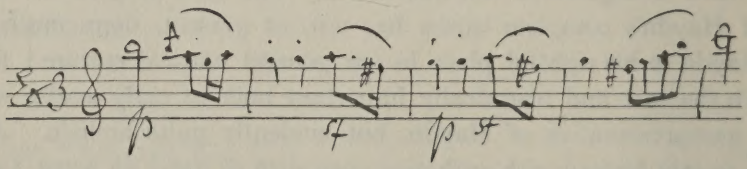
The slow introduction had not yet become a habitual feature of Haydn's symphonies in 1786; and *L'Ours* begins its lively business at once—



The contrast between a loud figure on the tonic chord, and a quiet melodious figure forming a cadence, is a common type of opening; but the rhythm of the chord-figure is pregnant; and the terse opening is followed by something broader, in the shape of a comic Hallelujah Chorus in Haydn's most rousing style—



The second group, in the dominant, contains a characteristic child-like *cantabile*—



The development modulates with Haydn's usual freedom, and, among other adventures, brings this theme out in the bright key of A major. The scoring is throughout typical of Haydn's later middle style. On the one hand a wind-instrument is seldom trusted to deliver a leading theme without the support of violins in unison; and on the other hand there is far more polyphonic detail in the *tuttis* than the most carefully balanced performance will ever bring to hearing. From this we may infer two things: first, that Haydn had to unlearn as well as to learn from his experiences at Esterhaz. Prince Esterhazy's musicians were primitive as a band, but some of them had an

astonishing solo technique. Accordingly Haydn's early symphonies often show extraordinary *tours de force* for a wind-instrument on a background of extremely primitive orchestration. Out in the cold, hard world Haydn soon found that it was useless to write fireworks for four horns like the variations in the symphony *Mit dem Horn-signal*, now available in the new critical edition and in miniature score. Even Bach is child's-play to such writing; but Haydn dared not entrust the orchestral horn-players of Paris and London with the simplest unsupported melody, though he risked some dashing details in *tuttis*, and sometimes (as in the finale of the *Oxford* Symphony) taught the horns an amusing knack.

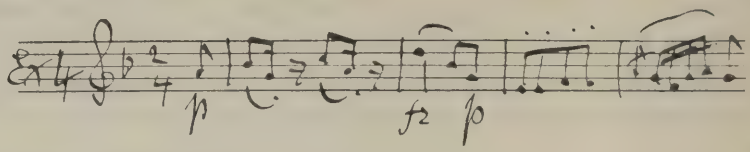
Secondly, we learn from Haydn that Beethoven's caprices in matters of balance are not always the peculiar results of his deafness. In the first movement of *L'Ours* Haydn gives to low-lying wood-wind an inversion of the main figure of Ex. I—a delightful detail of development, if human ears could ever hear it even with double wind and carefully muzzled brass. When such things occur in Beethoven's scoring, poor Beethoven is never allowed to hear the last of them. And there is no doubt that with Mozart they are as rare as in the most fool-proof Russian orchestration.

But this contrast of style has nothing to do with the deafness of Beethoven or the primitiveness of Haydn. It is the much more interesting contrast between two supreme types of artist who mount to the same empyrean by opposite paths. By one path the tidy artists travel, and their footprints are the safest guides to students who are strong enough to attempt the climb. Mozart's example in a matter of orchestration is as useful as Rimsky-Korsakov's or as Milton's in a matter of prosody. It may be bold beyond precedent, but it sets a standard.

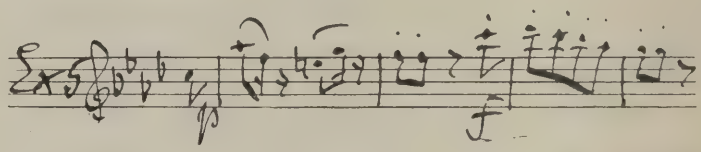
As to the untidy artists, such as Haydn in matters alike of form and scoring, Beethoven in all matters of texture, Shakespeare and Handel in everything under and beyond the sun, all we can say is that they "get there"; and that what seems to have been the shortest way for them will prove a very long way for anybody else. Yet, a long experience will reveal some method in the divine madness. In this matter of Haydn's and Beethoven's wasted detail, the principles are these, that, whatever may be lost, the audible remainder makes sense; and that the players will play better if their work interests them, whether it is heard or not.

Still, the most Shakespearean untidiness has its penalties, not least of which is that it is liable to serious corruptions of text. *L'Ours* has suffered grievously in this way. The printed trumpet-parts are mere duplicates of the horn-parts, and have evidently been played in that form for the last century whenever this Symphony has been revived. Haydn's real trumpet-parts are quite interesting, and in the *Allegretto*, which officiates as slow movement, ingenious.

This *Allegretto* is in Haydn's own form of variations, on two allied alternating themes, one in the major—



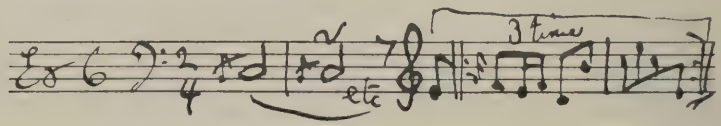
and the other in the minor—



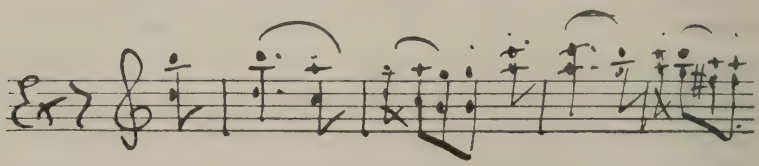
The pair of themes and the pair of variations are kittenish, with the exquisite country-bred kittenishness of Haydn. It is a mistake, however, to suppose that butter will not melt in the mouths of such creatures. It does, and the movement indulges in an uproarious dance before its coda is far advanced. And, lest some of us should be shocked thereat, Haydn repeats the offence.

The Minuet is on a small scale, with a dignified opening and a gracefully tuneful trio.

The finale, the Bear's Dance which gives the Symphony its title, is one of Haydn's greatest movements; as those who know Haydn's ways will guess at once from its grotesque opening. For Haydn's grotesque vein is one of the origins of Beethoven's sublimity—



The growl of the bear is taken up as a shrill piping in the violins as the design moves grandly to the dominant, where a contrasted theme appears—



With this for a feminine element, the movement pursues its way, growling and piping under and over hurdy-gurdy drones.

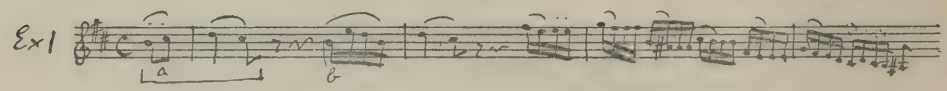
II. PATHETIC SYMPHONY, Op. 74 - - - *Tschaikowsky*

Adagio : *leading to* Allegro non troppo (*alternating with* Andante *and other changes of tempo*).
Allegro con grazia.
Allegro molto vivace.
Finale. Adagio lamentoso.

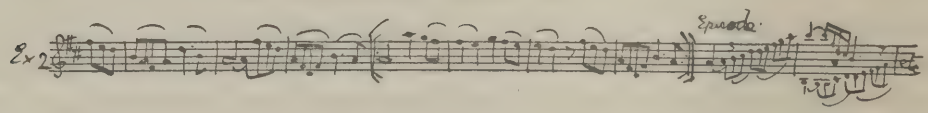
It is not for merely sentimental or biographical reasons that Tschaikowsky's sixth and last Symphony has become the most famous of all his works. Nowhere else has he concentrated so great a variety of music within so effective a scheme: and the slow finale, with its complete simplicity of despair, is a stroke of genius which solves all the artistic problems that have proved most baffling to symphonic writers since Beethoven. The whole work carries conviction without the slightest sense of effort; and its most celebrated features, such as the Second Subject of the first movement, are thrown into their right relief by developments far more powerful, terse, and highly organised than Tschaikowsky has achieved in any other work. The extreme squareness and simplicity of the phrasing throughout the whole Symphony is almost a source of power in itself: like many other paradoxes in Russian and French music, it indicates the deep impression made by Schumann on artists of widely different temperaments. Anything less like Schumann in emotional tone it would be impossible to conceive: and, as for orchestration the Handel of the Crystal Palace Handel Festival is not more remote from Tschaikowsky: but there is no doubt about the Schumann element in form and style. Schumann, of course, has different things to say, and has more leisure to say them; consequently he speaks mainly in epigrams, and shows more relish in making them witty. The Russian has no use for epigrams; but the square-cut style which suits them—the cult of antithesis, of the heroic couplet, of verse in which the sense never runs across from line to line, of sentences which have nothing to gain by grouping into big paragraphs—such things suit Tschaikowsky's methods, and are compatible with a dramatic power to which even his operas (successful though they were) did not rise. All Tschaikowsky's music is dramatic; and the Pathetic Symphony is the most dramatic of all his works. Little or nothing is to be gained by investigating it from a biographical point of view: there are no obscurities in the music either as musical forms or as emotional contrasts; and there is not the slightest difficulty in understanding why Tschaikowsky attached special importance to the work.

One of the most original features is the opening in a key which turns out not to be that of the piece, but a dark outlying region (the sub-dominant) Through ghost-like chords on double-basses a bassoon foreshadows the main theme. The key shifts from E minor to the real key of the Symphony, B minor;

and the *allegro* begins with the First Subject. I have marked (as usual) with letters those groups of notes which are developed into other combinations—



Stated by violas, and counterstated by flutes, this theme soon reaches a climax; and a considerable number of lively subordinate themes follow in a long *crescendo* of square Schumannesque antithetic dialogue. The dialogue, though excited, is by no means tragic, but its climax, with the subsequent solemn dying-away, indicates the advent of something important; and when, after a pause, the Second Subject enters in a slow *tempo*, there is no doubt that its beauty has destiny behind it. My quotation gives the theme and the beginning of the dialogue which follows it—

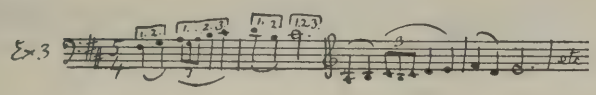


After the dialogue reaches its climax the theme (Ex. 2) returns in full harmony, and is followed by an "envoy"—a strain with a "dying fall." Once more the theme returns on a clarinet, and dies away finally.

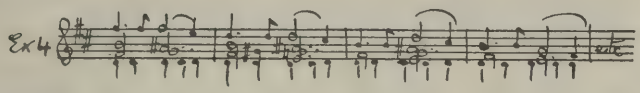
The Development opens with a crash, and works up the first theme (Ex. 1) in a stormy *fugato;* figure (*b*) settling down into a persistent figure of accompaniment to various new themes solemnly given forth by trumpets and trombones. The course of the music is easy to follow; and its finest feature, perhaps the finest passage Tschaikowsky ever wrote, is the return of the First Subject, worked up in a slow *crescendo* starting in the extremely remote key of B flat minor, and rising step by step until, in the tonic (B minor), the whole theme (Ex. 1) is given *fortissimo* in dialogue between strings and wind. The tragic passage which then follows is undoubtedly the climax of Tschaikowsky's artistic career, as well as of this work: and its natural reaction, the return (in the tonic major) of the Second Subject, is (perhaps even more than the despairing finale of the whole symphony) the feature that fully reveals the pathetic character of the music. The dialogue, of which Ex. 2 quoted the beginning, is here omitted, and the severely simple coda, consisting of a solemn cadence for trumpets and trombones over a *pizzicato* descending scale is a crowning beauty that greatly strengthens the pathos.

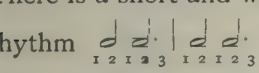
The second movement, an extremely simple kind of scherzo and trio, has this peculiar effect, that while it is in five-four time, which is an unsymmetrical rhythm, the bars themselves are grouped in the stiffest series of multiples of eight that have ever found room in a symphony. It is a delightful and child-like reaction from the drama of the first movement, and, except for a certain wistfulness in the tone of the trio (Ex. 4), with its obstinate pedal-point in the

drums, it successfully hides whatever cares it may have. My figures show how the five beats throughout the movement are really a juxtaposition of a two-four and a three-four bar. Ex. 3 gives the main theme—

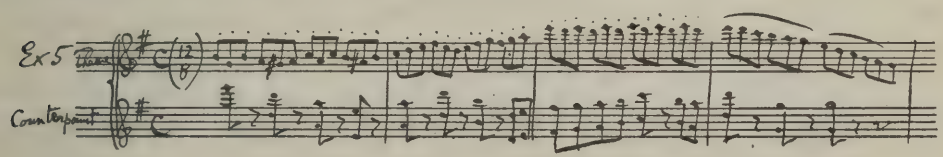


and Ex. 4 the trio—

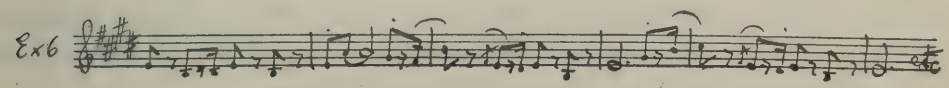


There is a short and wittily simple *Coda* consisting of a descending scale in this rhythm  in the treble, with an ascending scale of crotchets (the first bar of Ex. 3 without the triplet quavers) rising in the bass to meet it.

The gigantic march which constitutes the third movement begins with a quiet but busy theme, the triplet motion of which lasts almost incessantly until the final stage, where the Second Subject stiffens the whole orchestra into march-rhythm. In Ex. 5 I give, below the first theme, the counterpoint which accompanies its second statement—



The Second Subject (the main figure of which was already anticipated soon after the statement of Ex. 5) consists of a ten-bar tune beginning as follows—

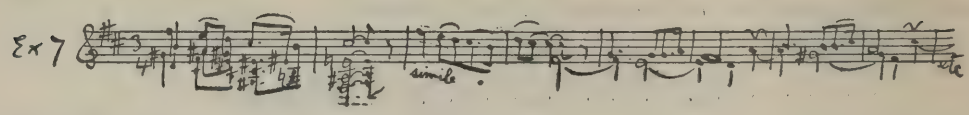


and alternating with a second clause of eight bars which I need not quote.

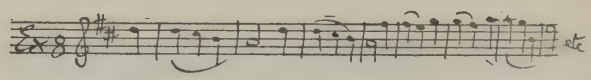
There is no development: the First Subject returns without any elaborate process; but its continuation becomes highly dramatic and is worked up to a tremendous climax crowned by the entry of Ex. 6 in G major as a rousing march for the full orchestra. The triumph is brilliant, but, perhaps in consequence of the way in which it was approached, not without a certain fierceness in its tone. At all events, it would, if translated into literature, not be the triumph of the real hero of the story. He might share in it at the time: but his heart will be in the mood of Tschaikowsky's finale.

This experiment, unique in form and unique in success, is carried through on two themes: the desperate First Subject, with its curious arrangement of crossing parts in the first four bars:—(the individual violin parts are quite

unintelligible, but their combination gives a perfectly plain melody, as shewn here)—



and the consolatory Second Subject—



There is no development, but the Second Subject is worked up to a great climax, which leads, after some dramatic pauses, to the Recapitulation. In this the First Subject reaches a still greater climax, which dies down until a distant stroke of a gong (the most ominous sound in the orchestra, if discreetly used) brings back the Second Subject (Ex. 8), now in B minor and in a mood of utter despair. And so the music of the whole Symphony dies away in the darkness with which it began.

INTERVAL.

III. SIEGFRIED IDYLL - - - - - *Wagner*

This Idyll was written as a serenade for Frau Wagner after the birth of Siegfried Wagner. (It is said that Frau Wagner very nearly spoilt the surprise intended for her by becoming anxious about young Hans Richter, Wagner's amanuensis, who lived in the house, and who, she thought, was up to no good when he disappeared every evening—to rehearse this piece.)

The connexion between the *Siegfried Idyll* and the great duet at the close of the opera *Siegfried* is perhaps more likely to mislead than to help to an understanding of this unique and purely instrumental work. In scope, in purpose, and, above all, in movement, the two things are so entirely different that the allusions the Idyll makes to the opera will not carry us much further than Virgil's Fourth Eclogue will carry us in New Testament Criticism. Wagner named his son Siegfried, after the hero of his national tetralogy; the melodies in which Brünnhilde the Valkyrie gave up the memory of her immortality for the love of Siegfried who had passed through the fire to awaken her,—these themes are woven with an old German cradle-song into a serenade for the mother of an infant Siegfried; and what message they have for the public at large is not to be found in the words Brünnhilde sang. Nor does

Wagner's dedicatory poem help us even enough to make it worth while to produce it here; the dedication is not to Frau Wagner, but to the King of Bavaria whose "glorious will, bold in sacrifice, found for my work its place for coming into being."

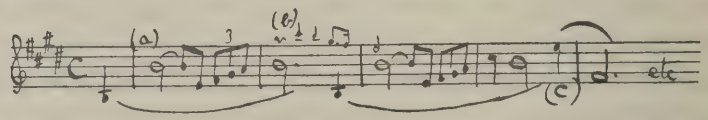
The supreme things in life, the stuff of which tragedies and comedies are made, the "*Hort der Welt*" which is born wherever old cradle-songs are sung: all these things are within the grasp of great music and great art; but you must leave it to the music, or whatever art it is, to tell you about them, and then you must take the art on its own terms, without attempting to exalt them or debase them by comparison with any other terms. Try to explain the music by other things and you will achieve nothing but an impertinent intrusion on private affairs the whole poetic value of which consists in what is sacred because it is universal. Listen to the music as music, and you may have some chance of feeling as Wagner felt when he wrote it.

If one has luck in making one's first acquaintance with Wagner's later style after a familiar acquaintance with the classical types of movement in music, one's first impression will be the perfectly correct feeling that the music is enormously slower and larger in every step it takes. Much of the opposition Wagner met with arose from the difficulty contemporaries had in seeing that his music moved at all: his earlier and most popular works were, in fact, poor and commonplace in composition where they were on old lines, and often vague and lame where they were revolutionary; and the presumption was that his later works, being altogether revolutionary, had no composition in them at all. Nowadays we all know better, and it is almost an arithmetical axiom to us that Wagnerian music moves no faster than the development of a drama, whereas earlier classics, whether instrumental or operatic, had an irresistible tendency to make completely finished and often highly dramatic designs within a space of ten minutes or, at the utmost, a quarter of an hour.

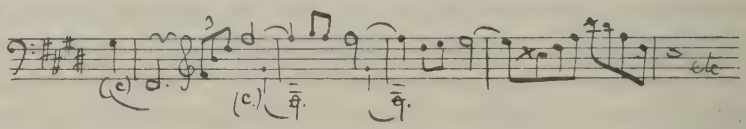
This being so, it may surprise us to find that Wagner's purely instrumental Idyll moves almost incomparably slower than the passages in the opera from which its main themes are taken. Eight times as slow is a very moderate estimate. If you know the Idyll before you know *Siegfried*, the passages in *Siegfried* will seem to you mere shreds and patches in comparison. The explanation lies in two directions. In the first place, the opera is so enormously larger than the Idyll that even a good-sized detached portion will be much more likely to fail to show any definite symmetry or drift; just as a square foot of a fresco may fail to show as much as a square inch of an easel picture. In the second place, Wagner has, in mastering the huge scale of composition he needed for his music-dramas, acquired a permanent habit of thinking in that scale and has succeeded in applying it to "absolute" music. In short, the *Siegfried Idyll* succeeds where practically every "Symphonic Poem," from

those of Liszt onwards, fails. It is a piece of purely instrumental music, quite twice the size of any possible well-constructed movement of a classical symphony, and yet forming a perfectly coherent and self-explaining musical scheme. Its length, its manner of slowly building up broad melodies out of constantly repeated single phrases, and the extreme deliberation with which it displays them stage by stage in combination;—these features of style have nothing to do with diffuseness; they are as purely legitimate and natural terms of movement as the terms on which the earth goes round the sun,—many times swifter than a cannon ball, yet it takes several minutes to pass its own length. Whatever difficulty has been felt with the *Siegfried Idyll* would be felt with a classical symphony if our scale of time were but slightly altered; and indeed all Beethoven's broadest passages were bitterly resented by those of his contemporaries who thought him worthy to be judged by Mozart's standards.

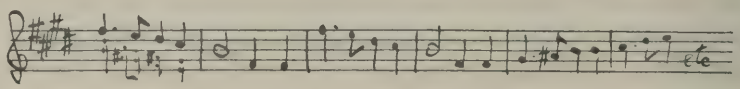
The *Siegfried Idyll*, then, is a gigantic though intensely quiet piece of purely instrumental music, connected with the opera only by a private undercurrent of poetic allusion. It begins with an introductory building-up of its first theme out of a single phrase. The theme itself is Brünnhilde's yielding to Siegfried: "*Ewig ward ich, ewig bin ich*"; but it does not move at all on the lines Brünnhilde laid for it, but goes its own way in ample leisure and peace, in combination with a figure (*b*) associated with Brünnhilde's magic fire-guarded chamber—

1 

It gradually moves like a very indolent sonata-movement towards a foreign key (the dominant) where a group of several new themes (not in the opera) constitute quite a rich "second subject"—

2 

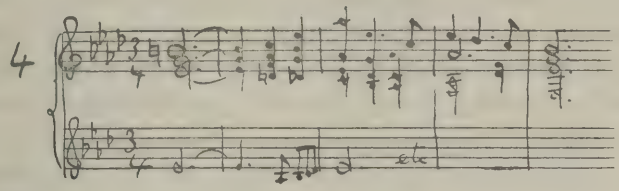
ending deliberately with an old popular cradle-song—

3 

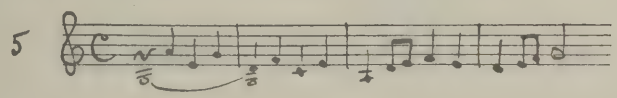
which the listener cannot fail to identify when he hears it in its bare simplicity on the oboe, with a tiny accompaniment in slow staccato descending scales.

This accompaniment is undoubtedly suggested by the myth of the Little Sandman who strews sand into children's eyes at bed-time to make them sleep.

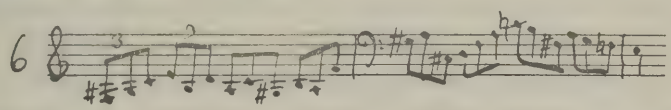
Then the first theme returns, but is interrupted by mysterious mutterings from the horns. The violins put on *sordini* and lisp the close of the cradle-song; clouds come and go from a land of dreams, a new and strange light appears, and in a distant key and changed and quickened rhythm the wind instruments give the theme of "Siegfried, Hope of the World"—



In a passage distinguished, even for Wagner, by its rainbow-coloured orchestration, this theme is built up in countless short steps which our memory sees in a long perspective; after some time the first theme appears above it, as indicated in another position by the lower stave of Ex. 4, and at last a climax is reached; the violins dash down in a torrent and—suddenly a solitary horn is heard over a long holding note, with an energetic new theme quietly played, while a clarinet and a flute break in now and then with the cries of birds—



A rustling theme in triplets is added—



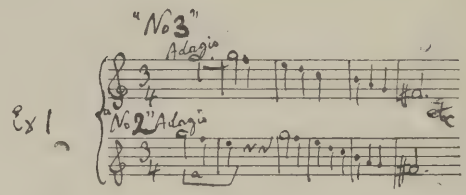
These new themes belong to the triumphant finale of the duet in *Siegfried*, but the opera-text will not help us—nor do they give us any musical difficulty that needs such help. With them the other themes very soon combine, the first theme, Brünnhilde's slumber, "Siegfried, Hope of the World," and then a trumpet is heard rising in triumph to the songs of the *Waldvöglein:* not the nondescript birds that interrupted the new horn-theme, but the bird whose language Siegfried understood,—the bird that guided him to the Valkyrie's rock. The trumpet is silent, and the music subsides in a glowingly poetic recapitulation (with various enrichments of detail) of the material which we designated as "second subject." The horns croon the old cradle-song until the Hope of the World is safe in sleep.

IV. OVERTURE, *Leonora No.* 3 - - - - *Beethoven*

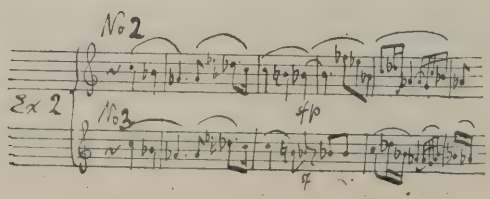
The first Overture to Beethoven's only opera is that known as *Leonora No.* 2. The opera was revised a year after its first production, and *Leonora No.* 3 is the Overture to this revised version. Long afterwards, in 1814, came the drastically rewritten *Fidelio*, of which the overture is quite another story.

Let us now compare the two great *Leonora* Overtures on the hypothesis that both are inspired by a theme which Beethoven rightly considered sublime, and that they are not so much earlier and later versions of a sketch and a finished execution of the same work, as that the earlier is definitely a theatrical prelude, while the latter is, though Beethoven did not at first realise the fact, an ideal piece of instrumental music. Otherwise we shall get into a hopeless tangle if we regard the alterations in *Leonora No.* 3 as of the nature of criticisms of "No. 2."

Introduction.—The first alteration is in the first bars, which in the earlier version begin with what Sir George Grove, in his Irish vein, called a "false start"—



That is to say, the figure (*a*) is given separately in "No. 2" before being embodied in the long descending scale. But the listener who has never heard any of the *Leonora* Overtures before, must be gifted with a spirit of prophecy if he takes that very emphatic opening of "No. 2" for a "false start." When Beethoven wrote "No. 2" he must have meant (*a*) as a definite figure and the long scale as a development of it. And if we enquire further into the meaning of this figure (*a*) we find that it foreshadows Florestan's aria, which, after a mysterious modulation to the distant key of B minor, enters in A flat, the key in which it is to appear in the opera when Florestan sings memories of his wife and his "fight for truth" that brought him to die in chains and darkness—

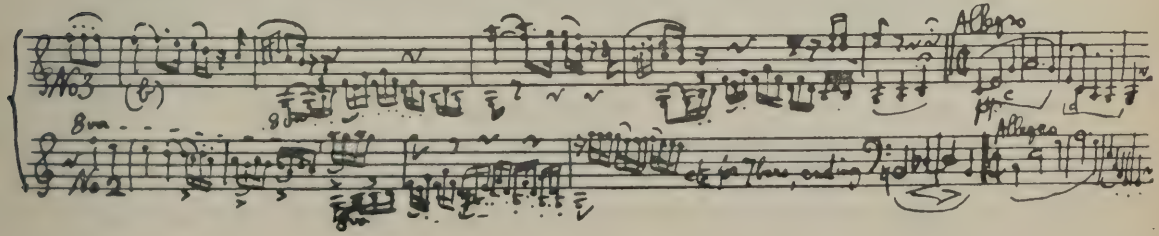


As the quotation shows, the two Overtures differ in the details of this melody, and they also differ from not less than three other different versions which Beethoven made for Florestan's aria.

The omission of the first three notes of *Leonora No.* 2 of course obliterates the reference to figure (*a*), and is extremely significant as showing at once how full Beethoven's work is of close thematic connexions, and how completely indifferent Beethoven is to their being recognised. It is enough for him that they should exist, like the hidden laws of Nature.

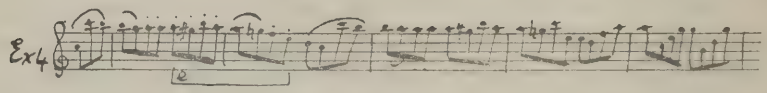
The continuation of Florestan's theme is a wonderful series of remote modulations on figure (*a*). The first six bars are in "No. 3" compressed from the vast but regular eight bars of the earlier version. The next five bars, where (*a*) appears in the bassoons and basses, with light triplets in dialogue between violins and flute, are compressed from ten bars of a much more elaborate and exciting passage in "No. 2," leading in both cases to a tremendous crash of the full orchestra on the chord of A flat, while the violins rush up and down in gigantic scales. In the earlier version this crash is repeated (with a change of harmony) after a bar's silence, and in this slow time such a silence is surprisingly long. Beethoven then follows the second crash by *fortissimo* short chords, each at a bar's distance. But in *Leonora No.* 3 he does not wish his introduction to be so gigantic or even so impressive. He approves of his earlier material, but prefers to state it in a less startling way. It is enough for him that the new version should cover the same ground as the old in key and phrase, without indulging in effects that leave no room for growth to unexpected climaxes later on. So he has only one great crash in A flat, and fills up the gaps between the short *fortissimo* chords by quavers on the wood-wind.

Then follows a passage on the dominant of C as a preparation for the *Allegro.* In "No. 3" it is five bars long, and is founded on a phrase (*b*) that forms the staple of the earlier part of the development in the *Allegro.* The corresponding passage in *Leonora No.* 2 was fourteen bars long, and, though closely resembling this in character and outline, was not sufficiently definite to be made the subject of allusions later on. Lastly, Beethoven alters the amazingly impressive notes which in "No. 2" led to the *Allegro* with dark mysterious colouring into something much more normal—



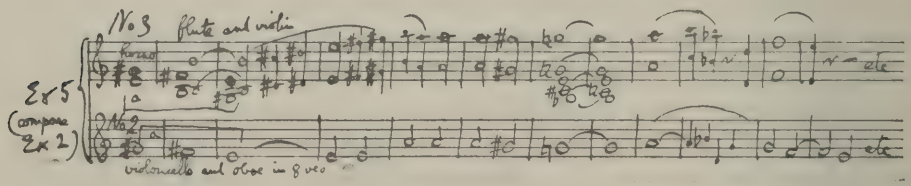
Altogether his revision of his introduction is not pleasing to that habit of mind which studies works of art from one fine point to the next, and neglects to consider them as wholes.

The opening of the *Allegro*, up to the end of the second subject, is substantially the same in both versions, except that Beethoven skips four bars wherever he can. In the *crescendo* that continues the theme Beethoven leaves out four bars at the beginning, in order to put in a *fortissimo* delay of four bars just where we expect the climax. Then, as the full orchestra takes up the theme, Beethoven takes the opportunity of keeping up the *fortissimo* more continuously in "No. 3" than in "No. 2." Example 4, which in "No. 2" interrupts the *tutti* by its appearance *piano* on the 'cellos, is in "No. 3" given by the full orchestra—



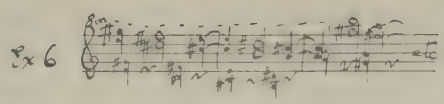
In the passage that follows in "No. 3" he, however, allows *pianos* and *fortes* to alternate rapidly, instead of the *fortissimo* of "No. 2." And it is important to note that he uses triplet tremolo quavers in the first version throughout his *tuttis*, thereby showing that he was thinking of a slower *tempo* than that which is obviously right in *Leonora No.* 3. This difference of *tempo* is of the utmost importance in performance; and throughout *Leonora No.* 2 we need to remember that Beethoven knew nothing about *No.* 3 until he came to write it.

The passage leading to E major for the second subject is much shortened, and much louder and less mysterious in the later than in the earlier version; and the second subject itself is re-scored beyond recognition by the eye, though to the ear it is much the same in both Overtures. It begins with a transformation of Florestan's aria, with wonderful remote modulations—



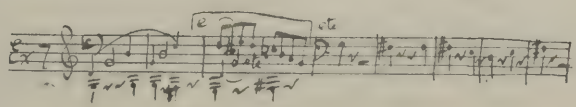
and though the scoring of "No. 3" is much easier and simpler than in "No. 2," the later version will be seen to divide the melody between instruments on different planes. The sequences and subsidiary themes that follow grow at once to a *fortissimo* in the earlier version, but in "No. 3" they are given intensely,

quietly, and mysteriously, only at the last moment coming to a *fortissimo* as they approach the great syncopated scale-theme, suggested, no doubt, by (*a*)—

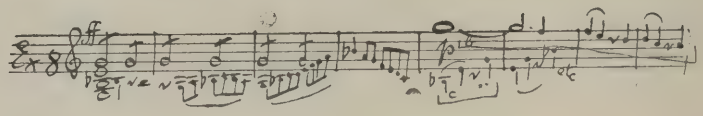


The quotation shows how the wood instruments in "No. 3" are following the syncopated theme on the beat, a feature which is not found in "No. 2." Moreover, "No. 3" disposes of the theme in eight formal bars, whereas "No. 2" continues discursively for seventeen. "No. 3" ends its exposition with a little cadence theme of two bars in which the horns are answered by the full orchestra, and this is followed by a descending sequence for the violins alone, which leads quietly without a break into the development, the change to the minor mode being one of the well-known romantic moments in "No. 3." All this is very different from "No. 2," which has substantially the same two-bar cadence-theme in quite different scoring, but continues in a triumphant *forte*, ending in a sustained note followed by a remote modulation that marks off the development from the exposition by a typical *coup de théâtre.*

At this point *Leonora No.* 3 takes leave of *Leonora No.* 2, and has no more in common with it (except the idea of the trumpet-call behind the scene) till we come to the coda. We may still, however, find it profitable to contrast the two versions, as the differences are as unexpected as ever. The mind that lives indolently on fine passages and special effects will find even more to regret here than in the revision to the introduction. The development of *Leonora No.* 2 begins as we have said, by a *coup de théâtre* which plunges us into F major, from which point Florestan's aria is carried on in rising sequences alternating with plaintive dialogues on figure (*d*) until the key of D major is reached. Here the whole first theme, as at the opening of the *Allegro*, bursts out in the violoncellos, leading to G major. (This use of the dominant in the course of the development has a very happy effect; how happy Beethoven himself did not realise until at quite a different point in "No. 3" he raised it to a sublime level.) At this point (in "No. 2") the violoncello continues with Ex. 5, which is taken up by the wood-wind; and now follows a series of mysterious and remote modulations, mostly *pianissimo*, with an intensely characteristic episodic figure in the bass and wood-wind, and a sustained level of lofty inspiration that entitles it to a place among Beethoven's grandest conceptions—

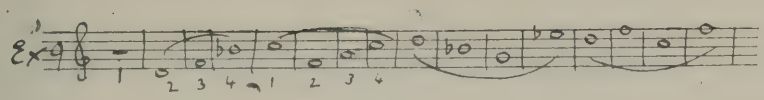


In *Leonora No.* 3 Beethoven, with a self-denial almost unparalleled in art, writes as if all this had never existed, and founds all the earlier part of the development on a very large and simple sequence of great orchestral crashes of single chords sustained for four bars, alternating with quiet plaintive eight-bar phrases founded on figure (*b*) of the introduction (see No. 3), combined with (*c*) of the first subject, to which is added as we proceed a development of figure (*d*) like that already mentioned in "No. 2."



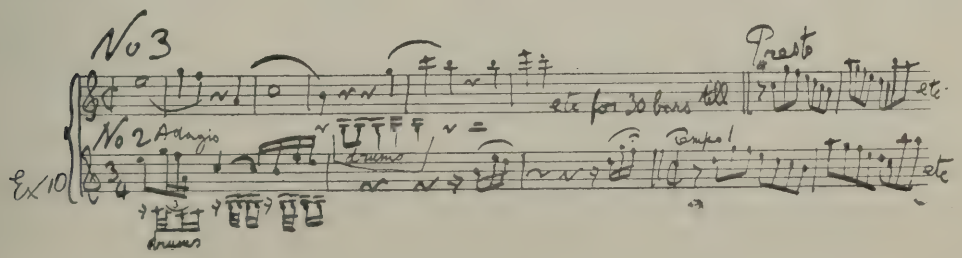
Five long steps of this process lead, with a short *crescendo*, to a stormy *tutti* in which figure (*c*) of the main theme is imitated between violins and basses in rising sequence. In twenty bars this leads, with a rush of ascending scales, to a pause on B flat, and a trumpet-call is heard behind the stage. In *Leonora No.* 2 the storm breaks out quite suddenly after a much longer and almost entirely *pianissimo* development, and it is worked up for forty-four bars before closing with the trumpet-call, which is more florid and in the key of E flat; a not very remote key, and much less startling than B flat, which is of all possible keys the most opposed to C major. We are now about to learn Beethoven's motives for his stern rejection of all the finest features of *Leonora No.* 2. The young author who was advised to strike out all his finest passages, would hardly have had that advice given him if they had been as fine as those Beethoven rejected. Beethoven's motives are not those that prompted that advice; he has struck out his finest passages, not because (like that young author's) they were in poor taste, but because he needs room to develop something finer. The fact is that *Leonora No.* 2 is too gigantic up to the present point to be worked out within the reasonable limits of an orchestral piece in classical style at all; and we find that after the trumpet-call Beethoven makes no attempt to treat the rest of it on the same scale, but simply brings in Florestan's aria in C major in its original form (*Adagio* 3/4), and without attempting any such thing as a recapitulation of the first and second subjects of the *Allegro*, goes straight on to a coda, which we will compare in due course with its vastly larger version in *Leonora No.* 3. Continuing now with "No. 3," we have, then, in the surprising key of B flat, the trumpet-call of the watchman on the tower, warning the scoundrel Pizarro that the Minister has arrived to investigate his unlawful detention of his own private enemies in the state prison of which he is governor; and that therefore it is too late for him to put Florestan and his heroic wife out of the way. The flutes and clarinets sing the melody which accompanies Florestan's and Leonora's breathless exclamation: "Ach! du bist gerettet! Grosser Gott!" (There is no trace

of this passage in "No. 2," though the material for it was already present in the opera)—



(I number the bars in fours, so as to indicate the rhythm. Some analysts identify the first four notes with (*c*) of the main theme. I cannot believe in thematic references that contradict the rhythmic sense; and even when external evidence shows that they have some foundation, the lesson of the first bars of the introduction is surely that these things are often of no importance in the composer's own mind).

The trumpet-call is given again (a little louder, according to the direction in the opera); and the song of thanks re-enters in the remote key of G flat, leading very slowly and quietly to G major. We are now beginning to learn a lesson in proportion. Beethoven has, by his compressions and alterations, gained a hundred bars, or nearly a third of the bulk, up to the trumpet-call. (*Leonora No.* 3 reaches that point in 236 bars as against the 335 of *Leonora No.* 2.) He has thus left room to grow; and so he continues his development at leisure, with a sunshiny passage in which the flute and bassoon give in G major (the dominant, used, as I have already hinted, with the most sublime and unexpected effect at this point) the substance of the *tutti* that followed the first subject, from which No. 5 was quoted. Suddenly all is still, except for the strings climbing upwards with figure (*c*). Then there is a perfectly unadorned rising slow chromatic scale in octaves, leading with immense deliberation to the above-mentioned *tutti* (containing No. 5), *fortissimo* in the tonic as at first. This does duty for the recapitulation of the first subject, and leads at once to the second, which is given in full, with no alteration except the necessary transposition to the tonic. The syncopated scale theme (No. 8) leads straight to the coda which begins with Florestan's aria once more, as in the second subject. This corresponds roughly with the *Adagio* that followed the trumpet-call in *Leonora No.* 2; but the gain in not changing the *tempo* is immense, and the passage is much expanded so as to keep us much more in suspense—



Again we may note that the alteration obliterates the original connexion between the last notes of the Florestan figure and the sequence of scales with which the peroration begins. The idea in No. 2 is to turn the last notes of the theme into a *staccato* scale passage capable of making an effective short *crescendo* in the original *allegro tempo*, so as to lead quickly to a brilliant final *presto*. The idea in No. 3 is that of a whirlwind of sound, *presto* from the beginning, twice as long as the earlier passage, and relying upon its intrinsically exciting quality of sound in a way which makes any question of its derivation merely pedantic. The logic of the excitement is rather to be sought in the enormous breadth of the coda to which it leads. In No. 2 the first theme bursts out *presto* in a diminution. This is to say that besides being *presto* it was also rhythmically twice as fast, with quavers for crotchets. In No. 3 there is no doubt that this would not do, though after the first two bars the framework is for some time the same in both Overtures, the scoring being brighter and less bustling in detail in No. 3. Soon we come to the syncopated scale theme (No. 7). No. 3 first gives it for eight bars *pianissimo* instead of being part of an unvaried *fortissimo* as in the early version. It gains still greater breadth in No. 3 from the fact that it is now for the first time prolonged, whereas in No. 2 it was already as long when it first occurred at the end of the second subject.

The tremendous passage that follows in No. 3, leading through another and even more deliberate slow chromatic scale to a really terrific climax on a chord of the *minor* ninth, is entirely new and makes the rejected grandeurs of No. 2 fade into insignificance. This is the very point at which the coda of No. 2 ceases to aim higher than an interesting theatrical finish. No. 3, the grandest overture ever written, then returns to the joyful reiteration of the figure of its main theme, and ends in the utmost height of triumph.

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THE SIXTY-SIXTH SESSION OF

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THURSDAY, November 15, 1928

PROGRAMME

WITH NOTES BY D. F. T.

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University of Edinburgh.

THE SIXTY-SIXTH SESSION OF

REID ORCHESTRAL CONCERTS

INSTITUTED IN 1841

REID SYMPHONY ORCHESTRA

THIRTEENTH SEASON

SECOND CONCERT

USHER HALL, THURSDAY, 15TH NOVEMBER 1928

at 8 p.m.

Conductors

PROFESSOR DONALD FRANCIS TOVEY

MISS MARY GRIERSON, Mus. Doc.

Solo Pianoforte

PROFESSOR TOVEY

Leader of Orchestra—MR WATT JUPP

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PROGRAMME

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1. OVERTURE, "Die Weiberverschwörung."

2. POLONAISE in F major.

3. SYMPHONY in C major, orchestrated by Joachim from the Grand Duo, Op. 140.

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4. ENTR'ACTE in B minor and BALLET in G major, from *Rosamunde.* MARCH in E major.

5. FANTASIA ("The Wanderer"), arranged for Pianoforte and Orchestra by Liszt.

SCHUBERT CENTENARY CONCERT

NOTES BY D. F. T.

GENERAL NOTE.

Why commemorate Schubert in an orchestral programme consisting mainly of arrangements? Those who know most about Schubert's orchestral and operatic works will be least surprised at this procedure. Schubert's mature symphonic style is represented by one and a half symphonies. These require no centenary occasion to bring them to a hearing. If we explore the other symphonies of Schubert we must be prepared for a kind of stiff Mozartian style, charming in itself and frequently foreshadowing the great Schubert in passages mostly pretty and quaint, but occasionally suggestive of deeper thoughts. But suggestions and foreshadowings are all that we shall get, and we shall fail to represent Schubert's mature orchestral ideas. Must we, then, be content to add to the innumerable performances of the famous one and a half symphonies, or is there some other way in which we can reveal new aspects of the Schubertian orchestra? Those who have studied Schubert's operas and his vast body of four-hand pianoforte music know that in these repositories a world of magnificent orchestral art lies buried; buried in the operas beneath hoplessly undramatic libretti; buried in the four-hand music for mere lack of opportunity for the composer to produce it in orchestral form. Who, for instance, can suppose that a piece entitled Funeral March for the Czar was intended to exist only in a four-hand pianoforte version? All four-hand pianoforte music tends to sound orchestral, if only because of its full and widely spaced harmony. Perhaps Mozart's glorious four-hand sonata in F is the only duet that does not constantly suggest orchestral possibilities, and even then I find myself longing to hear it as a string quintet. In any case the orchestration, in a decent classical style, of Schubert's four-hand music could do no harm even if the originals were known to the public. But who, as a matter of fact, has ever heard Schubert's four-hand music once in ten years, either in public or in private? And, among amateurs who cultivate four-hand playing, how many really know what works are original and what are arrangements? Most people nowadays know that Haydn did not write his symphonies for pianoforte duet: but it is possible that popular opinion has gone

to the other extreme, and does not believe in the existence of any original four-hand works. If some of the arrangements produced in the present programme have the effect of inciting pianists to hunt in couples after the originals, purists will be compelled in their own interests to condone our experiments.

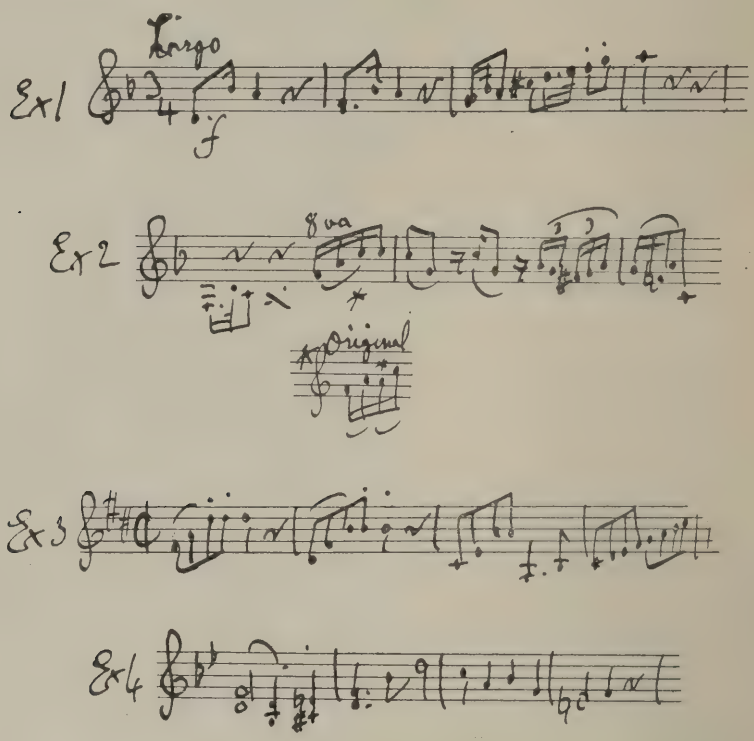
The fate of Schubert's operatic music is tragic. From the much maligned (but by Schubert and Beethoven almost as much beloved) Salieri Schubert learnt a good Italian diction for *opera buffa*, and, incidentally, for *opera seria*. But he did not learn two things ; first, to know when a text or a situation was hopelessly undramatic, and secondly, the duty and art of bullying his librettist until the text became dramatic. Comic dialogue and ensemble he learnt, doubtless with real help from Salieri, to handle deftly enough ; and the pieces in his operas which depend on this skill are in a style thoroughly Schubertian, but hardly to be found anywhere else in his works ; certainly not in his songs, which are at the opposite pole from opera. And that is where the trouble began. Schubert soon left the region of *opera buffa* and developed a healthy appetite for blood-and-thunder libretti which his remarkably incompetent friends supplied with deadly facility. The story of his operatic ventures is depressing, and space does not admit of more detail here. The conclusion of the whole matter at the present day is that when, at the instigation of Fritz Busch, I entered into a scheme for rescuing some of the best music in Schubert's operas by expanding existing libretti so as to include movements from works that could not be saved as wholes, the distinguished dramatist Rolf Lauckner (with whom I also produced a new version of *Euryanthe*) was able to find only two libretti that could by any process be got into tolerable shape. These were a pretty little work, *Der treue Soldat* (alias *Der vierjährige Posten*) written by Schubert at the age of seventeen, and full of his most amiable Mozartishness, and a quite witty comedy by a writer of some reputation, Castelli, originally entitled *Der Häusliche Krieg*, and now re-named *Die Weiberverschwörung*. *The faithful Sentinel* was produced in London the other day at the Court Theatre, and, Lord! how it infuriated the critics ! We know so much about opera in these British Isles that any departure from the most obvious rules and customs must be visited with the wrath due to a breach of etiquette at a tea-party of washerwomen, though the composer died a hundred years ago and was only seventeen at the time of the indiscretion. Meantime that vile pot-pourri *Drei Mäder-Haus* or *Lilac Time* continues to draw full houses, and is regarded in this country as a thing in which a self-respecting artist can appear.

I. OVERTURE, "Die Weiberverschwörung"

To *Der Häusliche Krieg* (Domestic Warfare) Schubert wrote no overture. In adapting this opera to a revised version of its libretto the object we (that is to say Fritz Busch, the poet Rolf Lauckner and the present writer) had in mind was twofold, being not only to make the opera presentable as regards its original contents, but also to provide in it a suitable environment for as many other beautiful pieces from Schubert's operas and fragments as possible. The reconstructed *Weiberverschwörung* and the early *Treuer Soldat* have thus, between them, brought about a dozen pieces of Schubert's best music, in a wide range of style, into an environment where they can be enjoyed. It is not too much to say that hitherto not only these pieces but the two operas as wholes and as collections of music have been quite inaccessible to the public.

The first requirement of *Die Weiberverschwörung* was, then, an overture. The opera is comic, with the comedy of manners. A comic overture, then, was needed; and one not too remote in period was at hand in the shape of the delightful overture to *Die Zwillingsbruder*, a one-act farce which was actually produced, but with so little self-confidence on Schubert's part that he did not even sit through the performance. But the overture was a decided success though the rest was ruined by the libretto. Now comedy is not quite enough for *Die Weiberverschwörung*. The comic element is heightened by the all-pervading atmosphere of mediæval chivalry. The conspiring wives are the grass-widows of Crusaders, and their conspiracy is an agreement to compel their husbands to stay at home in future by refusing to show them any affection until they have sworn never to go to war again. A page-boy of the chief of the Crusaders has hurried home in front of them, and, while pursuing his own love affairs, has attended the meeting of the conspirators, disguised as a woman. He hastens back to the Crusaders and betrays the plot. So they puzzle their wives by ostentatious coldness on their own part. Eventually the page, with a great show of divulging a mystery, tells the ladies that the men, finding themselves in great danger in the East, had solemnly vowed that if Heaven would bring them safe home again they would take their wives with them as additional warriors on their next crusade. The wives thereupon make a dash for the armoury and put up with such misfits as come their way. And it still takes some time for the comedy to unravel. No music can be too light-hearted for all this. But some hint of chivalric pomp must be given. And here Schubert has kindly provided us with an ideally fitting introduction to this overture. Among the four-hand pieces there is an overture in F with an introduction in F minor. The rest of the overture is an unattractive example of Schubert's worst Italian manner, but the introduction is first-rate, quaintly pompous, intensely Schubertian, and, by a final miracle, requires a change of only one note to make one of its themes

anticipate that of the overture to *Die Zwillingsbruder.* Into D minor, then, this introduction shall go; and here, in the following four examples, you have the main themes of the resulting overture to *Die Weiberverschwörung.* The introduction also proved supremely useful in a difficult piece of musical carpentry later in the opera.



II. POLONAISE in F major.

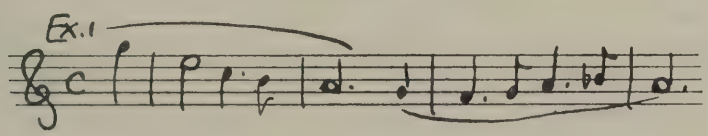
This orchestration of one of Schubert's four-hand Polonaises is used in *Die Weiberverschwörung* to bring up the curtain upon the scene of the Crusaders resting in their camp a few hours' march from home.

III. SYMPHONY in C major, orchestrated by Joachim from the Grand Duo, Op. 140.

Allegro moderato.
Andante.
SCHERZO (Presto).
Allegro ma non troppo. (Allegro vivace, according to Schubert.)

The Grand Duo is unique among Schubert's four-hand works in the disconcerting nature of its orchestral style. Not even the Funeral March for the Czar is so full of the kind of orchestral things the pianoforte obviously cannot do, or so deficient in the things, pianistic or orchestral, that it can do with enjoyment. Schubert is known to have written, or is firmly believed by Grove to have written, a symphony at Gastein, at about the period of this duet; and the Gastein symphony has disappeared without trace. The autograph of the duet, in the possession of Mr Edward Speyer, is one of the most flawless fair copies Schubert ever wrote; and it is impossible to imagine that it represents the process of composition. Nevertheless, the special authorities on Schubert are very unwilling to entertain the suggestion that the Grand Duo may be the lost Gastein symphony; though they do not seem to have very conclusive arguments against the idea. Be this as it may, the public owes to Joachim its only chance of hearing this specimen of Schubert's grandest symphonic style. I can answer for it that, even where four-hand music is played in public at all, Schubert's Grand Duo is a work that will seldom, if ever, be risked. An arrangement of Beethoven's C minor Symphony would hardly make the players feel more as if they were trying to play cricket with ping-pong bats. From beginning to end there is not a trace of pianoforte style in the work. On the other hand, Joachim's orchestration is exactly right, and differs from what Schubert would have written only in so far as Joachim had become, at an early age, one of the most experienced living masters of the orchestra, so that he avoids, almost instinctively, many a difficulty that arises from Schubert's idiosyncracies.

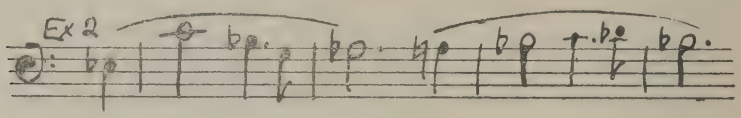
The first movement begins with a quiet theme—



that soon develops in a *crescendo* interrupted by a bright *pianissimo* modulation. Then comes a *fortissimo* counter-statement in the basses. Here Schubert would certainly have given the theme to the trombones, and that is what Joachim at first did. But Brahms thought that the trombones would have a much finer first

entry a little later on, where the music solemnly moves to the vastly remote key of C sharp minor. Accordingly, in a manuscript copy given to me by Joachim in 1904, the trombones are struck out, with the footnote, "Von Johannes geändert."

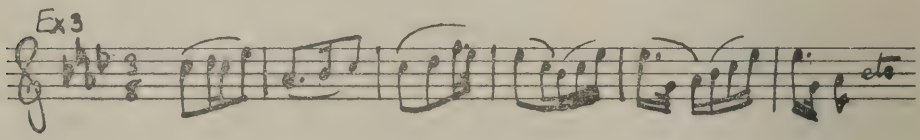
The main theme of the "second subject"—



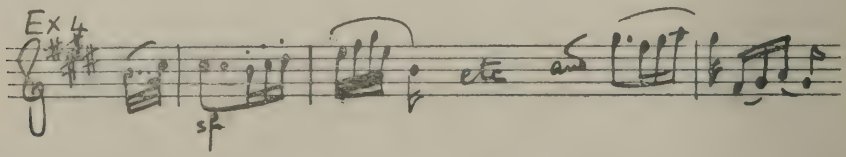
is in the same rhythm as the first. The dark key of A flat in which it begins, after some delay yields, as usual with Schubert, to the orthodox dominant.

The development is spacious but not inordinately long, though it manages to find room for features that recur in the usual Schubertian way. This is notably the case with a grandiose outburst of the full orchestra on the omnipresent rhythm of Ex. 1. The recapitulation may sound regular; but, in fact, the earlier part of the second subject is totally reharmonised, being mostly in the tonic minor. In the codas of his first movements Schubert often becomes abrupt and perfunctory, as if from exhaustion. Not so here; the coda is broad and impressive, making, before its quiet end, a noble climax to a movement which must rank with the first movement of the unfinished Sonata in C as one of Schubert's most perfect and subtle achievements in form on a large scale.

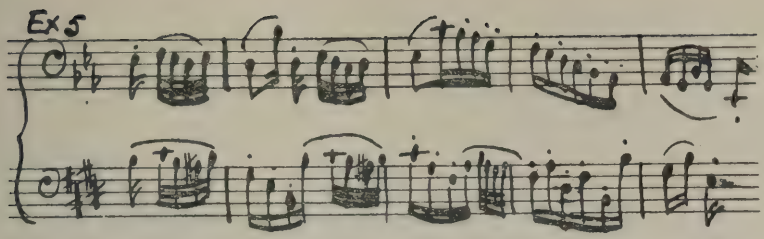
After so original a movement it is touching to find Schubert quite naïvely carried away by the slow movement of Beethoven's Second Symphony. The opening is pure enough Schubert—

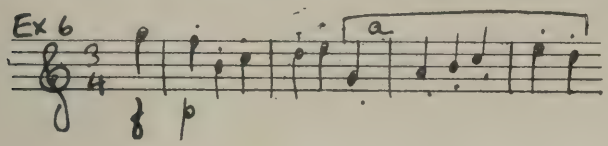


and so is the ensuing first modulation to the distant key of E, with the energetic theme associated with it—

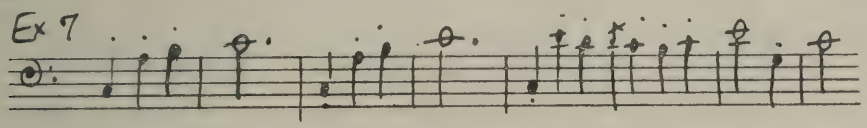


though Beethoven, like the cheerfulness of Dr Johnson's friend Edwards, threatens to break in. But when the orthodox dominant emerges from these remoter keys Schubert's surrender is delightfully complete—





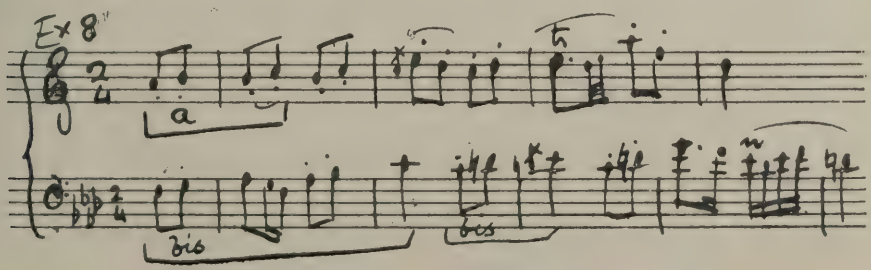
The Scherzo is one of Schubert's grandest grotesques. The theme is in the bass—



and its fluttering prelude (Ex. 6) becomes the subject of lively dialogue before the end. The irregularities of rhythm are unpredictable, and they keep up the sense of movement with Beethovenish power.

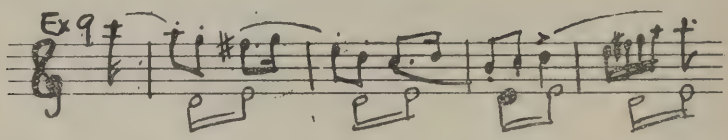
The trio is another inspiration of unique originality, consisting of a melody in F minor, in whole-bar notes as uniform as any *canto fermo* for a counterpoint exercise. The bass moves note against note below, and a syncopated throbbing middle part completes the harmony with the least possible deviation from monotony.

Much comment is excited by Joachim's change of the tempo of the finale to *Allegro ma non troppo* instead of Schubert's *Allegro vivace.* There is an obvious reason and an occult reason for the change. The obvious reason is that there is some danger in taking the movement very fast; it has delicate details, and it must have room to get faster at the end. The occult reason is that Brahms was about to write his intensely Schubertian quintet in F minor; and Joachim may possibly have "sensed" in the psychic atmosphere Schubert's proleptic plagiarism of Brahms's finale, which is in a moderate tempo—



The device of beginning the theme of a finale in a foreign key is Beethoven's. It leads to various pretty consequences when the theme returns. Schubert's finale, though full of poetry and of grand climaxes, is inveterately comic, as its cheeky "second subject" shews—

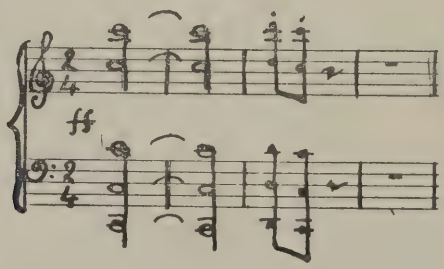
Ex. 9—



It is a remarkable sign of its inherent grandeur that it should have inspired Brahms as it undoubtedly did in so tragic a movement as the finale of his F minor Quintet.

With a wide range of modulation the form of Schubert's finale is regular and under a sterner control than its garrulous manner would suggest. The coda is very large and surprises by containing a quiet passage in slower time, feeling its way from the ends of the harmonic world. But the music flares up again, and ends in a faster tempo than the opening One more quotation will sum up in three notes all that the pianoforte can *not* do by way of rendering the typical sledge-hammer power of the orchestra—

Ex. 10—



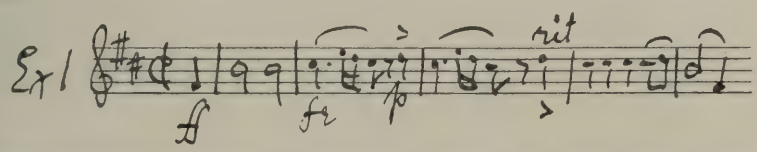
INTERVAL.

IV. ENTR'ACTE in B minor and BALLET in G major, from *Rosamunde*. MARCH in E major.

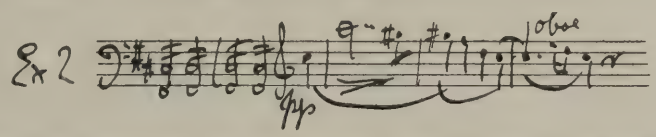
Rosamunde is not an opera, but a play to which Schubert wrote incidental music consisting of an overture, three entr'actes, two ballets, a song, a chorus of ghosts or spirits, a chorus of shepherds, a chorus of huntsmen, and a pastoral melody. The heroine was not Fair Rosamond, but the Queen of Cyprus. Further checks to our curiosity are that the authoress was the gifted Helmine von Chezy who made such an unholy mess of Weber's *Euryanthe*, and that this particular play is lost. Which is just as well. If anything she wrote could have had an illuminating relation to such grand tragic music as Schubert's B minor Entr'acte, she would have been a great poet. And we know that she was not.

To my surprise I had some difficulty in obtaining parts of the B minor Entr'acte. It seems to have dropped out of recent orchestral repertoires, and *Rosamunde* is represented by the overture to *Die Zauberharfe*, while its real overture, a much slighter effort, has been assigned to the opera *Alphonso und Estrella;* and the rest of the music is represented only by the lighter ballets. And even these have been orchestrated by Reger, whose untimely death makes it impossible to ask him why.

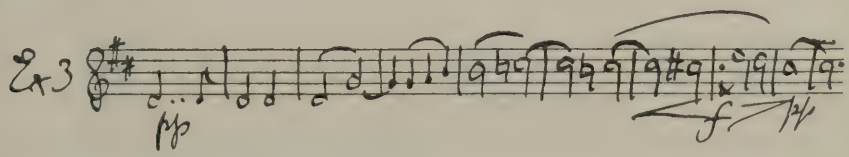
The B minor Entr'acte, with its rhythms which at first seem stiff, but which accumulate to massiveness, was at one time a hackneyed piece. Its opening theme—



soon develops the characteristic Schubert-Rossini pathos of a soft change to the major mode. Later, a lamenting theme appears in the dominant—



and is followed by a solemn passage which every British musician among my contemporaries will remember to have been quoted with due reverence in Prout's instrumentation.



The delicious Ballet in G requires neither quotation nor comment.

The March in E is one of the most brilliant of Schubert's four-hand pieces, and though it is delightful to play on the pianoforte, every note of it cries for orchestration. In *Die Weiberverschwörung* it is obviously ideally suited to the moment when the ladies rush to the armoury to equip themselves, and the trio underlines the feminine element deliciously.

V. FANTASIA ("The Wanderer"), arranged for Pianoforte and Orchestra by Liszt.

Solo Pianoforte—PROFESSOR TOVEY.

The "Wanderer" Fantasia had a special interest for Liszt, because, without any revolutionary gestures, it solved the problem of the "Symphonic Poem," that new art-form by which Liszt was trying to achieve for instrumental music what Wagner, quite independently, was achieving in opera; that is to say, a music that can fill an hour without breaking up into self-contained smaller designs. For this purpose certain new ways of developing and connecting themes were needed, and Schubert provided them in full maturity in this unique composition. Not only is the Wagner-Liszt Leitmotif system present, but there is also the far more important and difficult achievement of transforming whole sections into new rhythmic and characteristic forms. Perhaps the cleverest thing in all Liszt's works is the scherzo of his Faust Symphony. In the character of Mephistopheles that scherzo parodies the whole first movement, which was a tragic and dignified portrait of Faust. Schubert, with none but the most amiable thoughts, had provided the whole technical and aesthetic method of such transformations in what may be called the scherzo of the "Wanderer" Fantasia.

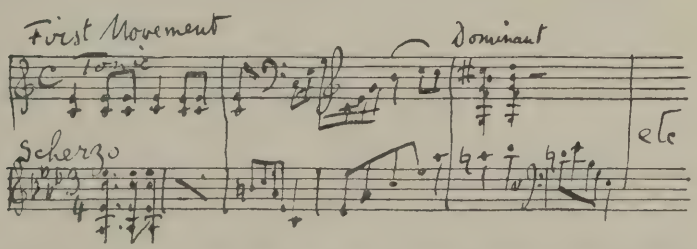
Another point which interested Liszt in this work is the reason which induced him to arrange it for orchestra with pianoforte. It is thoroughly orchestral in conception, and, like the Grand Duo which Joachim has been said to have "restored to its rightful dignity as a symphony," often shews up the incapacity of the pianoforte to give the true orchestral "punch" to the climaxes. It is possible, as Schubert himself eminently shews, to write orchestrally for the pianoforte and the string-quartet in the sense that the writing suggests orchestral qualities; but that is quite another story. Schubert was not a great pianist, and he might have written more scrupulously for the pianoforte if he had been unable to play it at all. As it was, he played like a bold score-reader, and broke off in the middle of the finale of the "Wanderer" Fantasia, saying, "the devil may play it."

So this is where Liszt comes in, not as a Vandal showman, but as a pious exponent of Schubert's meaning. Sometimes the virtuoso gets the better of the exponent, and Liszt cannot resist a mild attack of glass-chandelier pianistics. These lapses create an impression out of all proportion to their actual wickedness, but nothing is easier than to correct them. We have only to restore Schubert's original figures, not too literally, but adapted to their orchestral surroundings. Purists have much to learn if they condemn this work of Liszt, thus corrected, on general grounds of piety. From such critics one might fear a double charge of impiety, to Liszt as well as to Schubert!

I now give a short analysis of the "Wanderer" Fantasia, based on the original text without reference to Liszt's arrangement. The possibility of so doing proves the faithfulness of Liszt's work, and the audience will be all the better able to appreciate the ingenuity and insight with which the material has been divided between the pianoforte and the orchestra. As for the orchestration, it is hard to see where the purist can cavil; certainly not on grounds of display or noisiness. Liszt's brass is not quite classical, but neither is Schubert's, as Brahms proved when he prevented Joachim from imitating it. And no praise can be too high for the acumen with which Liszt has left the thundering opening of the fugal finale just as Schubert wrote it, for the pianoforte alone. It is extremely difficult to stamp out the wide-spread heresy that orchestral basses, even with all Wagner's tubas and all Paderewski's sarrussophones, can either roar like organ-pedals or explode like the bottom octave of the pianoforte.

Schubert begins with a broad symphonic formula, the rhythmic figure of which pervades the whole work in Beethovenish style. To save space I give, underneath my sketch of this opening, the form afterwards given to it in the scherzo—

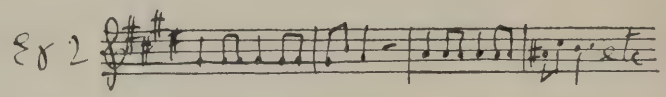
Ex 1



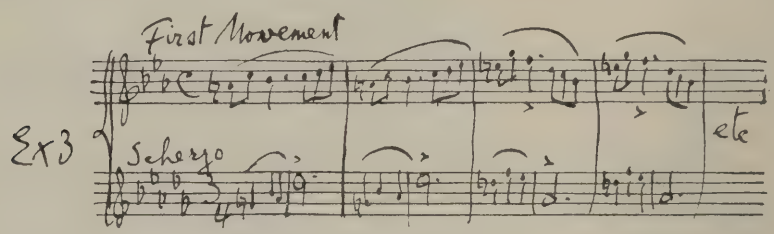
Deliberately and clearly the movement drifts away from the course suggested by its sonata-like opening; and one of its most remarkable qualities is its complete certainty in its own business. It shews no sign of hovering between two inconsistent hypotheses, as in some cases where Schubert has begun a dramatic movement with a merely lyric idea. From the outset the "Wanderer" Fantasia belies its title. As Wagner's Hans Sachs says of Walther's singing, "though he deserted our guide-rails, his step was firm and unerring." For such freedom in the alternation of stormy developments with

quiet quasi-lyric passages, and such leisurely breadth in the approach to climaxes, we must return to the concertos of Bach (which Schubert did not know), and for such perfect handling of the remotest possible key-relations we must look forward to Wagner.

Of the two quiet episodes in this energetic movement the first is in E major—



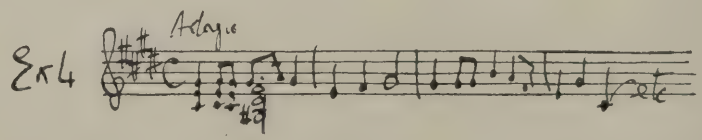
and the second, in E flat, re-appears later, transformed as a kind of trio to the scherzo—



It will be seen that these contrasted themes retain the all-pervading rhythmic figure of the opening.

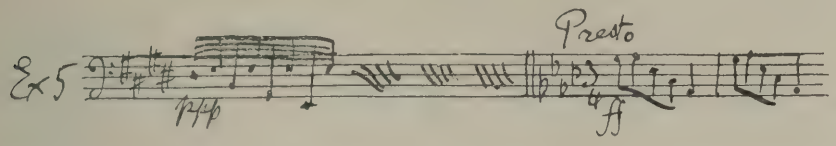
The development that follows Ex. 3 is very extensive and modulates to the immensely remote region of C sharp minor, on the dominant of which an impressive diminuendo leads to the slow movement in that key. This is a kind of set of variations on the central tune of one of Schubert's greatest songs, *Der Wanderer;* hence the title (not Schubert's) by which the work is known. I say "a kind of set of variations" because the variations all arise as so many continuations of a tune that has no end. Here again, we find Schubert devising a unique form which solves the Wagner-Liszt problem of a music more continuous than that of sonatas.

Here is the beginning of the "Wanderer" tune, which, like all the rest of the Fantasia, seems to arise from the rhythmic figure of Ex. 1.

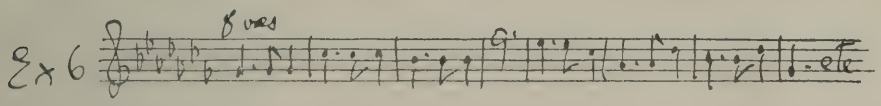


The later continuations (or variations) rise to a stormy climax, which undoubtedly gains much by being shared with an orchestra. The descent from this modulates

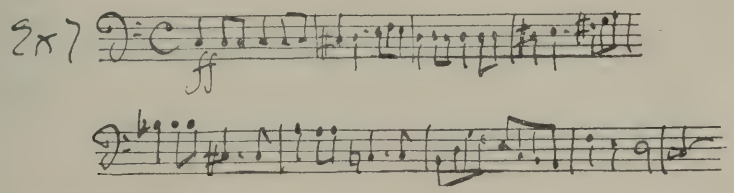
to E major, and dies away in distant thunder. The last reverberations of this thunder suddenly become the opening figure of a scherzo in A flat—



The continuation is indicated in the lower stave of Ex. 1. Schubert carries the transformation far enough to shew that nothing need have prevented him from anticipating Liszt's Faust Symphony to the extent of thus paraphrasing the whole movement. But he does not choose thus to restrict himself, but allows other new ideas to arise from his material ; such as this irresistible little waltz—



At length he starts what sounds like a trio. But this, as we have seen in Ex. 3, is a transformation of the second episode in the first movement. And here too, it is not allowed to become more than an episode. Soon the main theme returns, but only to modulate widely and angrily. Schubert and the modern player can again be grateful to Liszt and to his orchestra for here substituting passages which others than the devil may play. This storm leads to the finale, a thundering fugue, the simple-seeming grotesque counterpoint of which the British Doctor of Music will be well advised to regard with respect. Here is its subject—



In its later developments the need for an orchestra is very evident, and Liszt's work would amply justify its existence by the mere achievement of making this finale attain a sonorous and effortless climax.

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THE SIXTY-SIXTH SESSION OF

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THE

REID SYMPHONY ORCHESTRA

THIRTEENTH SEASON

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THIRD CONCERT

THURSDAY, November 29, 1928

PROGRAMME

WITH NOTES BY D. F. T.

PRICE ONE SHILLING

University of Edinburgh.

THE SIXTY-SIXTH SESSION OF

REID ORCHESTRAL CONCERTS

INSTITUTED IN 1841

REID SYMPHONY ORCHESTRA

THIRTEENTH SEASON

THIRD CONCERT

USHER HALL, THURSDAY, 29TH NOVEMBER 1928

at 8 p.m.

Conductor

PROFESSOR DONALD FRANCIS TOVEY

Solo Pianoforte

MR JOHN POWELL

Leader of Orchestra—MR WATT JUPP

Concert under the direction of

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PROGRAMME

1. SECOND SYMPHONY, in D major (Op. 73) - - - *Brahms*

2. RHAPSODIE NÈGRE, for Pianoforte and Orchestra - - *John Powell*

3. CONCERTO in C minor, for Pianoforte and Orchestra, Op. 37 *Beethoven*

4. SCHERZO CAPRICCIOSO, Op. 66 - - - - *Dvořák*

NOTES BY D. F. T.

I. SECOND SYMPHONY, in D major (Op. 73) - - *Brahms*

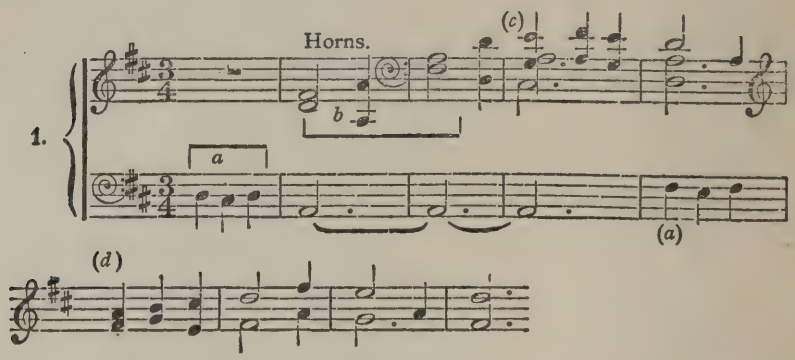
Allegro non troppo.
Adagio non troppo.
Allegretto grazioso (quasi Andantino).
Allegro con spirito.

[With slight alterations this is the analysis written for the Meiningen Orchestra Concerts in London in 1902.]

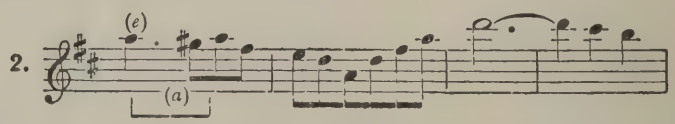
Among many striking parallels between Brahms and Beethoven may be mentioned the way in which their greatest orchestral works are grouped in pairs. Just as Beethoven's C minor Symphony appeared at the same time as the "Pastorale," so Brahms's first and second symphonies appeared within a year of each other. Again, Beethoven's Seventh and Eighth Symphonies are a pair; the one "serious," though not tragic, and the other unquestionably comic. The parallel may even be pushed as far as to include the contrast between the works in each pair. Brahms's C minor Symphony is, like Beethoven's in the same key, a powerfully emotional work with an exceptionally dramatic transition to a triumphant finale. And his D major Symphony is, like Beethoven's "Pastorale," full of happiness and sunshine, in every way sharply contrasted with its predecessor. Here, however, the analogy ends, for while Beethoven's Pastoral Symphony is decidedly of smaller range of feeling and in an intentionally lighter style than its companion, Brahms's D major Symphony is, if anything, on a larger scale than his C minor. It is, measured by the clock, the longest of his four symphonies, and its first movement is one of the few perfectly constructed examples that can be compared in length to that of Beethoven's "Eroica."

Allegro non troppo.

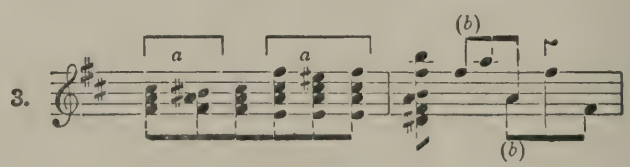
It begins quietly with a broad theme for horns and wood-wind, punctuated by a very important figure in the basses—



The continuation of this broadens out into a mysterious passage in which the violins enter quietly and expand figure (*a*) into a strange sequence that falls slowly as the tone-colour darkens; till the solemn trombones enter with quiet minor chords and rolling drums, while a few wind instruments utter figure (*a*) like a plaintive question. The question is soon answered as the music closes in the major, and figure (*a*) becomes a new theme (*e*)—

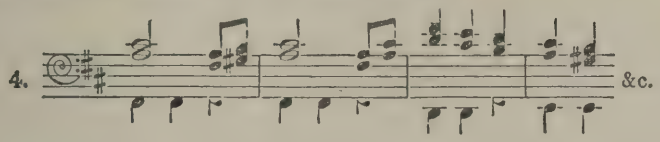


The solemn, quiet, pastoral character of the opening, with its mysteriously romantic continuation, thus gives place to a mood of daylight activity that speedily works to a climax. Figure (*a*), with (*b*) diminished (*i.e.* in shorter notes) is vigorously developed by the full orchestra (except the trombones, which for the rest of the exposition are reserved for a single crash). This short *tutti* leads to a diminished version of (*a*) which, in conjunction with (*b*) diminished, becomes a playful sequence—



—which after modulating rapidly leads through some sustained chromatic

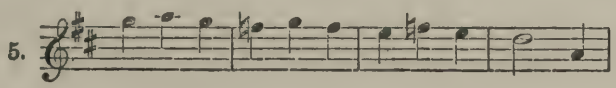
chords to the second subject. This begins with a large *cantabile* melody in F sharp minor (accompanied by (*b*) diminished)— **Second Subject.**



Like all classical composers, Brahms here, as at the beginning, disturbs the complacency of his contemporaries by continuing his melody on an unexpectedly large scale. There are fully twenty bars of it before we reach a counter-statement, and the counter-statement pursues a different course, leading to the dominant, A major, the normal key for the second subject. To this key the whole remainder of the exposition is accordingly confined with a strictness that preserves the balance after the foreign key of No. 4 and the rich modulations that followed it. The group of short and independent themes that are now given in A major may be described without quotation, as they do not occur in other contexts. First, there is an energetic theme in dotted quavers, with its short phrases that leap over two octaves repeated at cross accents. Then follows a still more lively theme (partly derived from a new diminution of (*a*) in quavers and semiquavers) also very terse, and grouped in sequences across the rhythm of the bars.

This culminates in the single crash of trombones referred to above; and now follows a great expanse of impressive sequence in dialogue between basses and violins with an energetic syncopated rhythm in the inner parts—

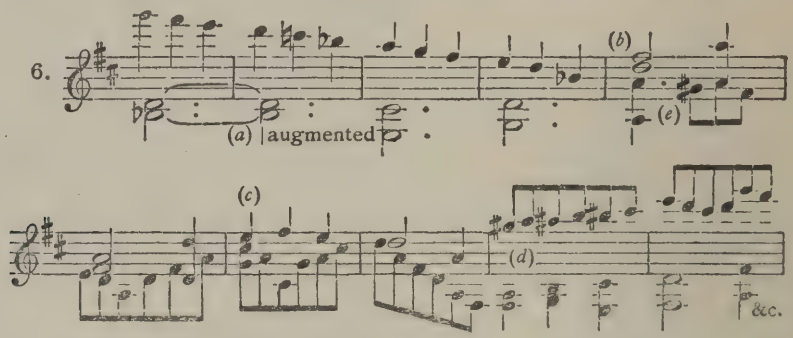
Twenty bars of this lead through a stirring climax to a sudden *piano;* and No. 4 re-appears in A major with a gay triplet accompaniment for the flute. After eight bars this is given in an expanded counter-statement with beautiful modulations and changed parts, the wind instruments having the melody and the violins a new triplet accompaniment. The close is expanded in a sequence that leads exquisitely neatly in the first instance to the repeat of the exposition from the beginning, and in the second instance to the development, which begins in F major with No. 1. Figure (*c*) becomes expanded into— **Development.**



This is treated in modulating sequences (the basses imitating the upper parts) until C minor is reached, and figure (*d*) (see last four bars of No. 1) is treated in regular fugue, with several new figures for counter-subjects unnecessary to

quote here. As the excitement grows and the steps become closer, the trombones give a note of warning and then enter with figure (*a*) in angry dialogue and harsh dissonance. The magnificent series of modulations that ensues leads (with the diminished version of (*a*) as in No. 3, but *fortissimo*) to a grand climax, in which figure (*b*) is thundered out by the trombones, giving place to No. 2 and another new sequence of (*a*) which seems to rise plaintively from the darkness as the harmony reaches a dominant pedal on A, anticipating the return to the principal key. The harmony brightens, and figure (*b*) crashes out once more on the full orchestra, gradually approaching the harmony of D major. Suddenly the trumpets have it in that harmony, quite softly, while figure (*a*) is heard augmented (in notes of double length) in the violins and basses. A few more bars lead us to the recapitulation of the first subject in the original key. (Again the trombones have figure (*a*) greatly augmented)—

Recapitulation.

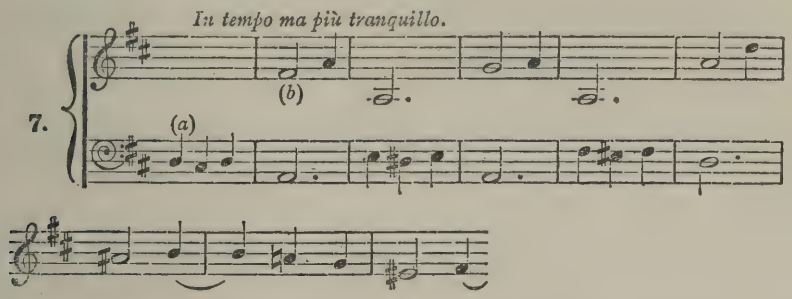


It will be seen that No. 1 is now combined with the transition theme No. 2, and that the alternate phrases ((*d*), with its answer in the next eight bars) are richly accompanied with a flow of quavers. The strange expansion that followed in the exposition and led to that romantic passage with trombones and drums, now modulates in rising semitones and leads, with intense quiet and only a brief reference to its former sequel, almost directly to the second subject.

This is recapitulated bar for bar as in the exposition, but all the scoring and accompaniments of the quiet parts are entirely changed. The first great *cantabile* (now given in B minor) has a fresh accompaniment in dialogue between strings and wind. The continuation, leading to D, is exactly transcribed, and there is no alteration in the vigorous *tutti* themes that follow, except that the drums are able to aid the trombones in the crash that begins the grand broad expanse in the middle of this section. In the brilliant *piano* close where the *cantabile* (No. 4) re-appears, the whole grouping of instruments is changed, the strings having the parts originally given to the wind, and *vice versa*. The coda begins with a great *crescendo* on the chord of B minor, with figure (*b*) on the whole orchestra. Figure (*c*) is given in an expanded

Coda.

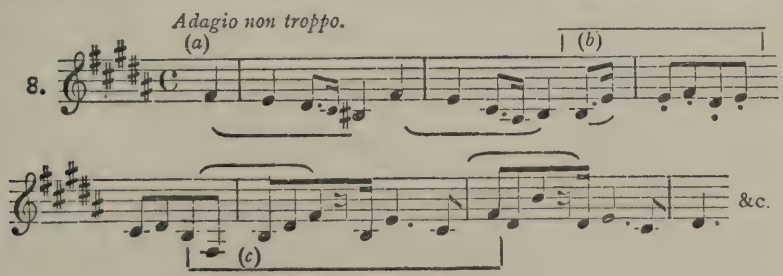
form by the trumpets, and is taken up by the horn in a most remarkable and deeply expressive solo that will attract attention without being quoted here. Figure (*e*) may be heard floating through the accompaniment meanwhile. Then we settle down in a delightful easy-going passage, in which figures (*a*) and (*b*) are transformed into the following tune—



This leads to an equally leisurely passage in which the diminution of (*a*) and (*b*) as in No. 3 is built into square eight-bar phrases with other versions of (*a*). As this proceeds playfully the solemn bright tones of high trumpets bring in figure (*b*) softly; and this wonderful movement astonishes us, after its immense variety of material and power of development, by ending with as quiet a glow as that with which it began.

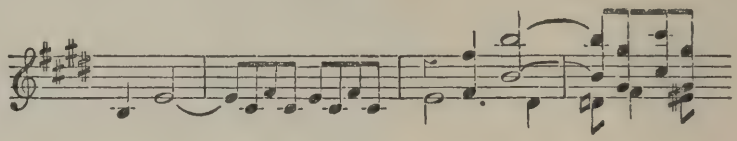
Adagio non troppo.

That solemnity which gave life and reality to the sunny pastoral character of the quiet parts of the first movement, rises to the surface as the dominating characteristic in the slow movement. The opening melody is one of those strains whose rich variety we dub "obscurity and complexity" when our mood is to imagine that what we do not expect cannot be right. And yet, the irregular and continually expanding rhythm of this great melody ought not to puzzle those who believe that Mozart always wrote in eight-bar rhythm, and who, accordingly see nothing remarkable in the slow movement of Mozart's G minor Quintet. It is never the complexity of Brahms that makes him difficult for us; it is simply his originality. And this slow movement is intensely original. Its complexities are easily disposed of by quoting its four principal themes—



This opening melody modulates to D major, and is then given by the violins in a counter-statement, which, however, breaks off at the fourth bar. Figure (*c*) is taken up by the horn as the subject of a fugue, and answered by the oboes,

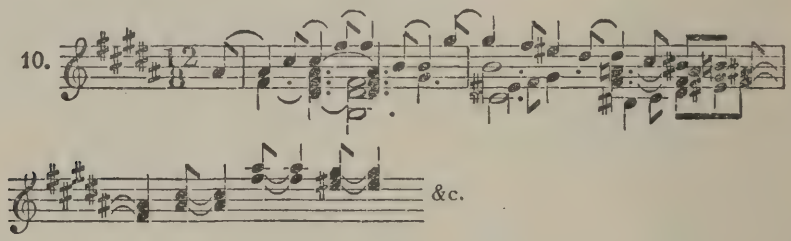
9.



with austerely grotesque tone-colour, until the basses enter in the sub-dominant. The harmony becomes more and more romantic; till, with the solemn trombones to give warmth to the tone, figure (*b*) appears in the dominant and rises to a climax. Then we fall into a lighter vein. In the dominant, with a change to 12/8 time appears a graceful syncopated theme, contrasting with what went before, as a second subject might contrast with a first.

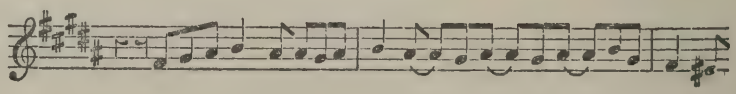
Second Subject.

10.



This leads to another quiet and naïve theme—

11.



—which we naturally expect to remain in its key and round off this section formally. A child may say the word which makes history; and so this unpretending theme startles us by moving, with a rapid *crescendo*, into distant keys and blazing out in a stormy *fugato* with a counter-subject in flowing semiquavers. (The whole sequel up to the return of the first theme in the tonic will be best described without quotations, as these would only isolate points in a continuous dramatic process.) The few rolls of drums and the short trombone chords complete the expression of power in this outburst. Then, as No. 11 subsides into broken phrases of three notes, while weird moans are heard in the brass instruments, the strings come soaring above with the first phrase of the first theme ((*a*) of No. 8) in G major. This is interrupted by a bar of agitated crescendo. Once more we hear that weird moaning in the trombones, with the fragments of No. 11 in the wood-wind. Again the first theme (*a*) appears, this time in the oboe, in E major. Then, in three amazing chromatic

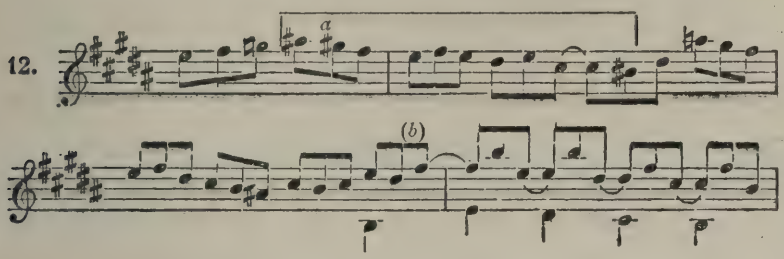
Development.

steps, the violins, clarinets, and flutes, in succession, bring the theme round in one quiet bar and a half through A minor and B flat, into B major.

Recapitulation.

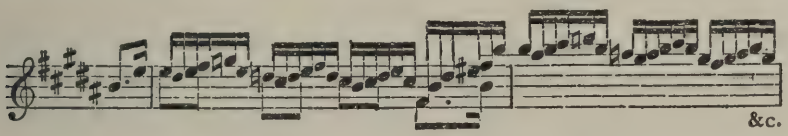
The whole first theme now returns varied in triplets, thus—

12.

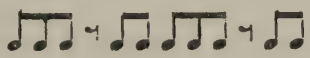


The continuation (after the ninth bar) is put in a new (sub-dominant) position and is, in compensation for this change, otherwise unvaried, except in tone-colour. It leads to a reference to the first fugato (No. 9) which makes a rapid crescendo, and then the full orchestra with the stately tread of trombones and drums bursts out in a grand florid sequence on figure (*b*)—

Peroration.



Then we have No. 11 in the strings, imitated by the wood-wind and accompanied by rolling drums. The music dies down; figure (*a*) returns in the highest region of wood-wind, and the violins carry it through falling sequences while the drums beat the triplet rhythm—

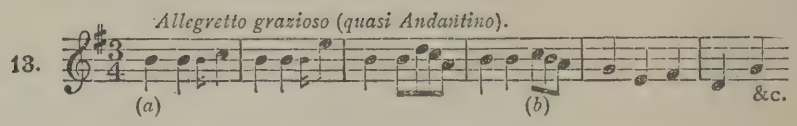


of No. 11. The clarinet dies away with the last low notes of the sequence and the grand song closes with a bright, soft chord for the whole orchestra (except the trombones, which are always reserved for dramatic effects).

Allegretto.

The scherzo is one of Brahms's best known movements. Like many well-known things it is not always remembered in its full variety and range, or we should hear less of its being "too small for its place in a big symphony." The answer to that is that in the first place the symphony would be much less great if it did not contain surprising contrasts of proportion and mood, and that in the second place the scherzo is larger than it looks. It is scored for small orchestra (without drums or any brass but the four horns), and begins with a simple

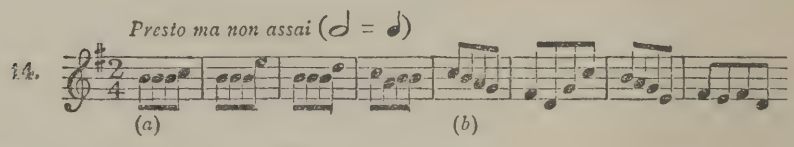
melody on the oboe, with a luxurious *pizzicato* accompaniment in the violoncellos—



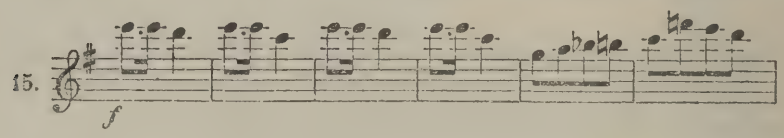
(Note the direction *quasi andantino;* a precaution against making this movement sound too small.)

The second part of this tune grows out of the last two notes of the first. The Beethoven-Schubert alternations between major and minor, as the theme draws to a close, are the foundation of a surprise at the end of the movement.

Suddenly the time changes to 2/4 with bars as short as the 3/4 beats. The theme changes also, but only in pretence.



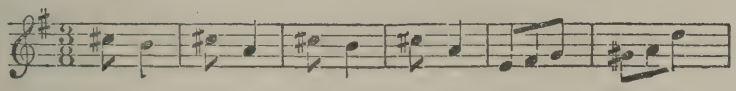
Our delightful first melody cannot escape recognition so easily. Perhaps when it springs up merrily in a freely inverted form it may call itself a new theme—



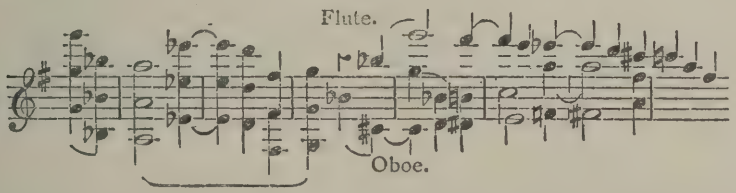
—but it soon returns to its other transformation (No. 14). However, when we hear this rhythm in the wood-wind, recalling the original 3/4 slow time through the rapid tripping quavers of the *Presto*, we feel that we are returning to something which has never been really out of sight; and so Brahms not only harmonizes the original theme (No. 13) differently, but confines himself to its first four bars and turns figure (*a*) into the following *basso ostinato*—

—which is repeated, *crescendo*, for eleven bars while the wind instruments make loud comments in phrases of their own. This dies away in an unexpectedly solemn little close in E major; and then, with delicious effrontery the strings run with the triplet figure of No. 16 to A major, the most un-

orthodox possible key for an important point in the structure of a movement in G. Here we have a new version of No. 15 in 3/8 time.

17. 

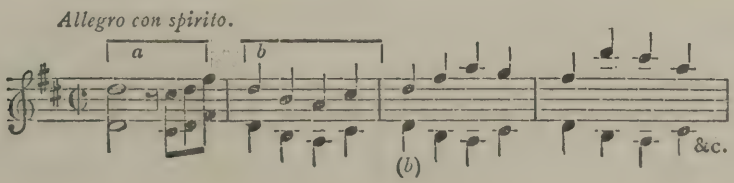
This soon leads to C major, where, allowing for the new rhythm, matters proceed as they did on the first appearance of No. 15. The preparations for the return of the original theme are, however, modified, and it calmly returns in the remote key of F sharp major, on the strings, who now retain it to the end. Its second clause (figure (*b*)) is given in B major with a peculiarly happy turn that brings us easily into a position where the second part can follow in the original key. From this point there is no further change till we come to those alternations between major and minor at the close. Here a new figure appears in all the upper strings (giving rise to a beautiful bit of free inverted imitation in the wind)—

18. 

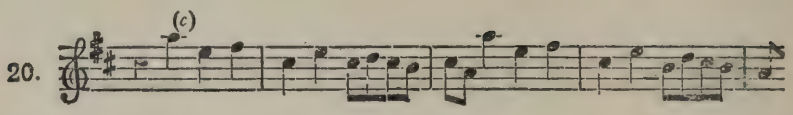
—thus giving an unexpected warmth and tenderness of tone to the graceful movement, before the oboes and other wind instruments bring it to an end with its first figure, crowned by a quiet cadence in the strings.

Finale.

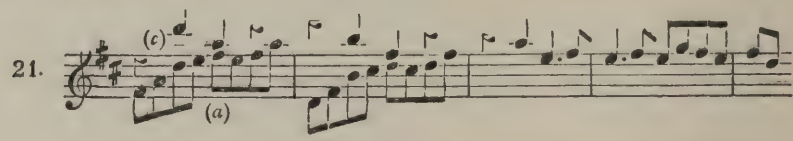
The finale, though it has an even greater number of themes which are all richly developed, does not need as much illustration as the first and second movements, except for one subtle passage in the middle. The first theme is a flowing melody of which the first figure (*a*) is used as an accompaniment in any number of different contexts, while the second (*b*) forms a *basso ostinato* to the rest of the theme, as the following extract indicates—

19. 

A subsidiary appears in the dominant—

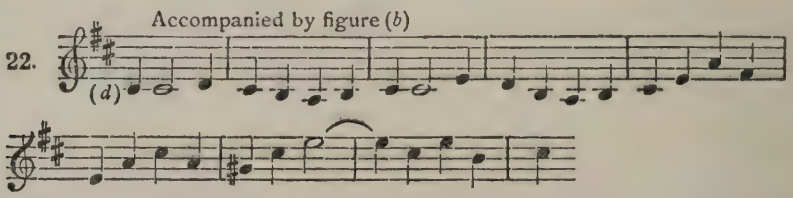


The subsequent developments are quite easy to follow, though Brahms never loses either his inexhaustible variety of proportion or his wealth of subsidiary figures. Among these we may note the following version of No. 20, augmented by being broken up—

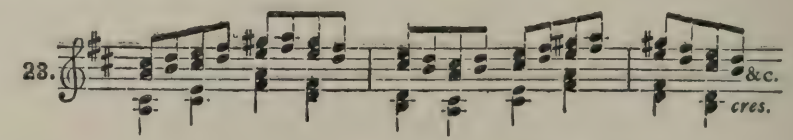


—as it occurs some way on in the *tutti* that crashes with Haydnesque high spirits into the quiet ruminating continuation of the first theme. Then comes a dramatic event. The clarinet suddenly swells out above the bustle of the orchestra with the utmost vehemence in an impassioned passage in F major. This is taken up by other instruments and expanded more quietly in A major, the orthodox dominant for the second subject, which enters accordingly with the following broad melody—

Second Subject.



This also is followed by several subsidiaries that need not be quoted. The most important of these is a new derivative of (*a*) that leads to some extremely brilliant scale passages for wind with *pizzicato* strings, which I quote here for a reason that will appear later—

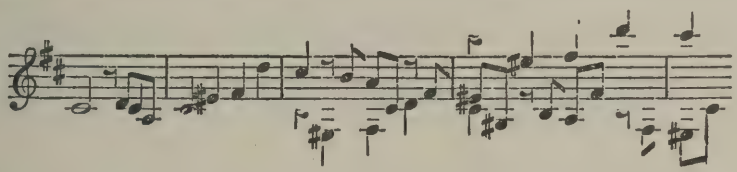


After some stirring syncopated chords we have a short, lively, snapping cadence-subject that quickly calms down and leads playfully back to the first theme in the tonic. This finale is undoubtedly the great-grandson of that of Haydn's second "Salomon" Symphony, where we find in just the same part of the movement a very similar series of whirling scales in terms of an earlier

orchestral language, followed by a snapping cadence-subject in terms nearly as modern as Brahms's. Unlike Tennyson, Brahms, who to the last years of his life used to puzzle the Superior Person by studying the quartets of Haydn, was glad to acknowledge such ancestry, which has no more to do with plagiarism than originality has to do with freedom from the restrictions of good sense and taste. When this Symphony was plundered in its turn by a friend, Brahms met the composer's apologies with words to this effect: "One of the stupidest topics of the noodles is plagiarism. Your theme is one of your freshest and most attractive ideas; the thing it resembles in my symphony is a mere accidental accessory."

With the development of this finale we come to the most profound passage in the symphony. At first events are normal, though the treatment is very ingenious. The first theme No. 19, leaves the tonic at the fourth bar, the last notes of which pass through various keys in rapid dialogue, till the dominant of F sharp minor is reached and the theme (*a*, *b*) is freely inverted, and the result treated and diminished in quaint combinations, thus— **Development.**

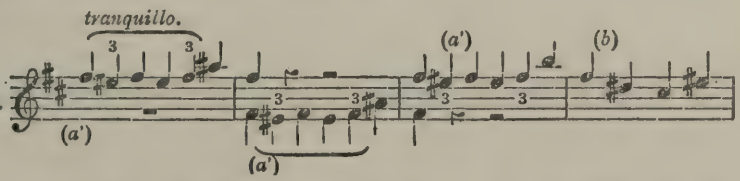
24.



The close, in C sharp minor, is followed by the bursting in of No. 20, *forte*, followed by its other version, No. 21, in B minor. This is worked to a climax which is marked by the entry of the trombones for the first time since the slow movement. (In all Brahms's orchestral works the listener will find it interesting to watch the trombones or, where they are not used, the trumpets and drums, or other instruments useful in a climax. No composer, not even Beethoven himself, is more careful than Brahms to organize his resources with power in reserve.)

Now we come to the quintessence of Brahms. The main group (*a*, *b*) is transformed into an apparently new idea—

25.



(Like all things that Brahms marks *tranquillo*, the passage has a peculiar atmosphere of tenderness and mystery, not unlike that which characterizes all passages marked *cantabile* in Beethoven.)

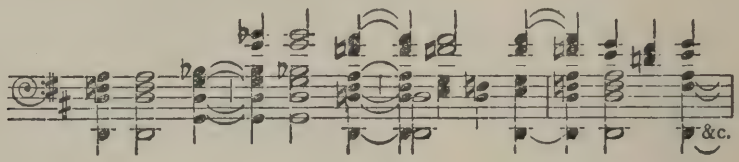
A change to B flat minor brings back No. 20 plaintively in the oboe, but

we at once return to F sharp, and this new transformation, No. 25, modulates (*sempre più tranquillo*) through A and C, with increasing breadth and calm. Again No. 20 appears, but this time it is in solemn augmentation given out softly by the trombones, while the violins fall slowly with a *legato* tremolo. The original key is reached in darkness, and the cold unison of the first theme meets us like the grey daylight on a western cloud-bank opposite the sunrise.

Recapitulation. The recapitulation is regular, except that Brahms with quiet humour inverts the subsidiary, No. 20, bodily with all accompaniments, and shortens the big *tutti*, varying its scoring and making it plunge straight into the second subject. This is given in the tonic with no alteration whatever; broad melody, subsidiaries, whirling scales, and Haydn's snapping cadence-figure which rushes immediately into the coda. This begins in the minor with a new version of

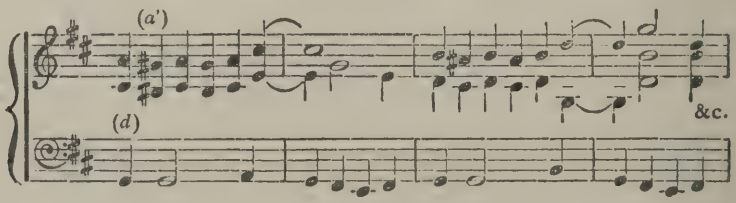
Coda. the second subject on the trombones, which have rested since their solemn words in the development, but which have now come to stay and sanction the glorious triumph that is to follow—

26.



This transformation, beginning in darkness, becomes jubilant and bright, and gives way suddenly to an exciting combination of the figure of the second subject (No. 22) with that of the mysterious *tranquillo* development (No. 25)—

27.



Then the initial figures (*a*, *b*) are worked up in a tremendous dialogue between strings and trombones. The music broadens enormously, and at what appears to be the height of the climax we are startled by the appearance in the full orchestra of the whirling scale-figure (No. 23), punctuated by *silent* half-bars that take our breath away. Nor is this the crowning point of the movement. The main figure (*d*) of the second subject is turned into a flourish of trumpets on their highest notes. And perhaps the sustained blast of the trombones during the penultimate staccato chords of the rest of the orchestra is the most surprising effect of all in a coda which is probably the greatest brilliant climax in instrumental music since Beethoven.

II. RHAPSODIE NÈGRE, for Pianoforte and Orchestra - *John Powell*

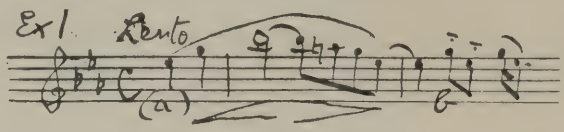
Mr Powell was born at Richmond, Virginia, on September the 5th, 1888. He studied the pianoforte under Leschetitzky, and composition under Nawratil, in Vienna. He has composed many large works—for the pianoforte, for orchestra, and for combinations of chamber-music. His forms originate from those of the sonata, with a tendency towards the continuity of the symphonic poem. His sense of movement is eminently and happily active in passages that lay down the chief motives of the music in an improvisatorial style, and he never fails to gather up his threads in a fine climax. The "Rhapsodie Nègre" is no pot-pourri of "nigger" melodies, but a large and highly organised symphonic poem, finished in every detail of its form. Where the themes come from is really no affair of ours as listeners to the music. Mr Powell, an enthusiastic and skilled collector of folk-songs, can invent tunes as good as any he can collect. But we like to know all sorts of things that are not really the listener's business; and so we may gratefully draw upon the information supplied by the composer's friend, Mr Richard Brockwell, in notes written for performances in the United States.

Music and politics, though some politicians have insisted on combining them, seldom go together without worrying the listener. But there is a political aspect of Mr Powell's energies which is profoundly germane to the music of this Rhapsody. To mention it in the United States might distract the audience from the music and remind them of controversial subjects. Here in Edinburgh the interest in the matter is remote and romantic; no harder to digest than tales about Abraham Lincoln. Let us, then, boldly mention a matter that will shew us that this music is, in spite of its title, not only serious, but profoundly tragic in conception. Its final orgy is presented, not from the point of view of the brilliant player rousing applause for his fireworks, but as the tragic ruin of the beauty that had begun in romantic pathos.

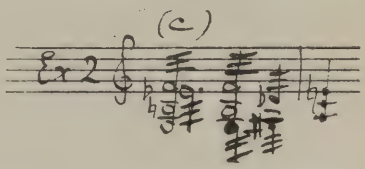
Mr Powell has the profoundest sympathy for the negro as artist and as human being. But profound sympathy is very different from the facile sentimentality that refuses to recognise the dangers that threaten two races of widely different stages of evolution that try to live together. The "Rhapsodie Nègre" is music, not political propaganda; but it will be soonest understood by those who, whether from personal knowledge of the composer or from the capacity to recognise emotional values in music, manage to understand from the outset that this is not only an eminently romantic, but also a thoroughly tragic piece.

It begins with a mighty sigh, wafted from mysterious Africa itself, and

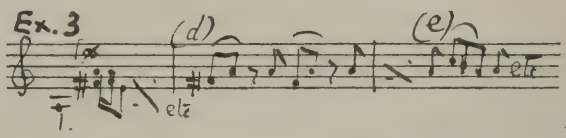
absorbing and transmuting all that generations of Western thraldom and education have accomplished with the negro.



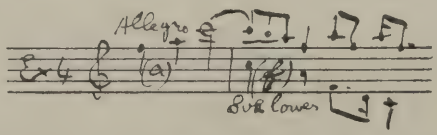
Tremolo harmonies expressive of panic lead by a remarkable procession which is frequently used throughout the work as a connecting-link—



to the entry of the pianoforte with the following theme—

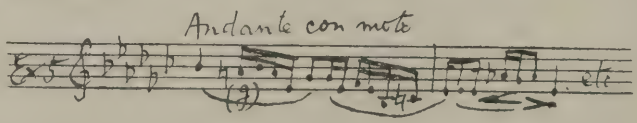


The dance-rhythm, figure (*x*), and the melodic figures (*d*) and (*e*) are heard in many later contexts and forms ; hence the advantage of thus labelling them by letters on their first occurrence. Three times does the wistful Ex. 1 alternate with the gradually more emphatic Ex. 3, which, remaining unchanged as to melody, has a different bass each time. Thus in Ex. 3 it is on A ; the second time it is on F sharp ; and the third time on E flat. Before the third time the tempo quickens to *allegro*, and Ex. 1 is developed with agitation, in combination with a new figure (*f*)—



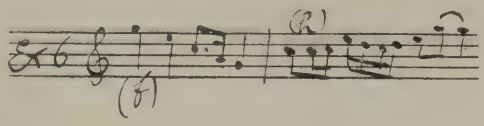
The third entry of Ex. 3, in E flat minor, then leads to a romantic descending tremolo, followed by Ex. 1, *de profundis.*

Now comes a long melody, in the key (E flat minor) thus established. Here is its first phrase—

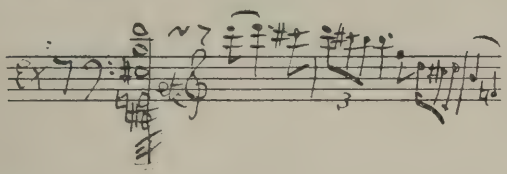


The pianoforte delivers eight bars of this over a drone-bass in syncopated rhythm. Gradually the orchestra joins, beginning with the cor anglais over a

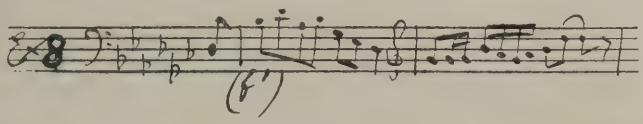
rising tremolo. As the orchestration becomes fuller the pace quickens, and wide modulation ensues. New figures appear—



A wailing recitative on the flute—

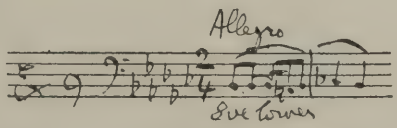


leads to a slow cadenza for the clarinet on Ex. 1, and thence to a calm central movement in which several of the previous melodic threads are gathered up into a version of the beautiful hymn, "Swing low, sweet Chariot, comin' for to carry me Home." Figure (*f*), first heard in Ex. 4, is part of this tune, and is varied with characteristic rhetoric as the tune piles up its primitive repetitions with cumulative effect. The wailing figure of Ex. 7 intervenes; but soon the whole tune swings back again, gorgeously orchestrated,

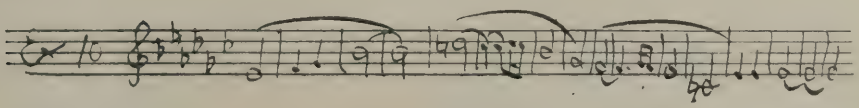


—the pianoforte producing a remarkable bell-like effect with figure (*f*). After this an ominous development of Ex. 3 arises and leads back to Ex. 5 in the full orchestra. This reaches a climax, in which Ex. 1 appears in the utmost agitation, to collapse with a violent crash.

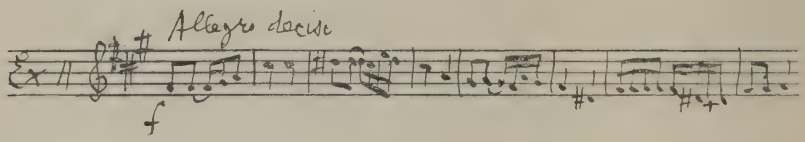
The rest is an orgy, the first distant sounds of which are tragically ominous—



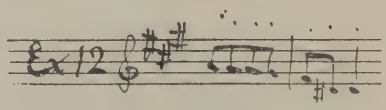
Above a confused murmur, as of a distant crowd, a mournful theme rises slowly—



It is going to be the theme of the final dance—



which, with its brutal fellow-theme—



is neither to hold nor to bind. At the height of its fury it is arrested for a moment by a phrase from Ex. 8 on the pianoforte. But this only calls forth a despairing version of Ex. 5 ; with which the tragedy concludes.

INTERVAL.

III. CONCERTO in C minor, for Pianoforte and Orchestra, Op. 37 - - - - - - - *Beethoven*

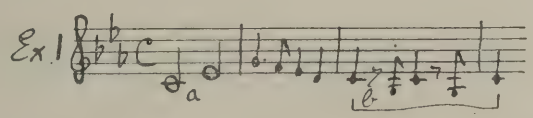
Pianoforte—MR JOHN POWELL.

Allegro con brio.

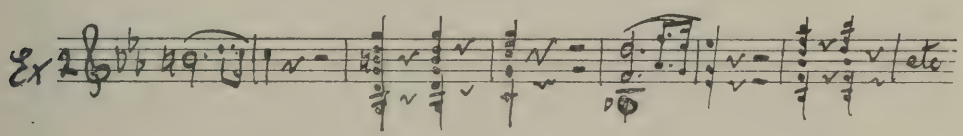
Largo.

RONDO. Allegro vivace; Presto.

Beethoven's Third Concerto was projected at the same time as his first and second; neither of which, as he openly avowed, were so important as this, for which he was reserving his best efforts. It is one of the works in which we most clearly see the style of his first period preparing to develop into that of his second. The main theme—



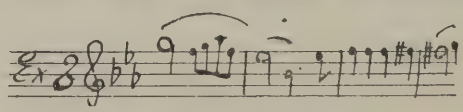
is a group of pregnant figures which nobody but Beethoven could have invented at all, which Beethoven could have found just as useful in his latest works, but which he here states, quite successfully and unselfconsciously, in the tonic and dominant symmetries that still interested him for their own sake in his first period. With the transition theme—



he emphasises the barest harmonic formulas with a youthful sententiousness peculiar to an artist who has grown conscious that these formulas are still necessary but no longer interesting, and that until some totally new light can be shed on them they are best left undecorated. (Two other works in the same key, the C minor Quartet, Op. 18, No. 4, and the C minor Violin Sonata, show the same drastic simplicity at this juncture).

Now comes a turning point in the history of the classical concerto. The opening orchestral ritornello of the first movement in the concerto-form had been developed by Mozart on a scale that has not to this day been surpassed; with the result that the entry of the solo instrument must, if it means anything

at all, mean an event impressive because long delayed. If, then, long delayed, it must be long expected; and the expectation must be roused by the music and not merely by the title of the item on the programme. Mozart's opening *tuttis* are among the highest triumphs of art in their command of what we may call expectant exposition; no two examples are identical in plan or in relation to what the solo part does in developing and supplementing their material. And when we talk our complacent orthodoxies about Mozart's forms as a restraining influence on Beethoven's first period we fail to realise that these forms were to Beethoven no more the subjects of academic orthodoxy than the forms of Richard Strauss are to the young composers of to-day. Nor indeed have Mozart's concerto-forms been codified even yet with any greater accuracy than that of a child's hieroglyph of the human form as a disc supported on a triangle with two five-pronged forks attached as hands. At all events Beethoven had something better to do than to consult text-books on the subject of concerto-form. He did not immediately achieve Mozart's perfect solution of the problem of the opening *tutti;* indeed it is arguable that he did not at first grasp what the problem really was. In his first two concertos the orchestra enjoys itself in ruminating developments which, like so many of the happy thoughts in Schubert's large instrumental works, stray away from the purpose of exposition. In the C minor Concerto Ex. 2 takes direct dramatic action and leads to a long symphonic passage of preparation for the Second Subject in its destined new key. This is sheer symphonic exposition; it rouses no expectation of the entry of a solo instrument, and, as we shall find, leaves nothing essential for the pianoforte to add when its time comes. The Second Subject enters—



a *cantabile* midway between a Mozart heroine and the heroine of Beethoven's "Coriolanus" overture. Suddenly the orchestra seems to realise that it has no right to take the drama into its own hands, that its function is not drama but chorus-like narrative; and, with a modulation in itself dramatic, the melody calmly turns round to C major and is followed by a series of cadence-phrases in the tonic minor (including derivatives of Ex. 1) which brings this, the longest of all Beethoven's concerto *tuttis*, to a massive formal close.

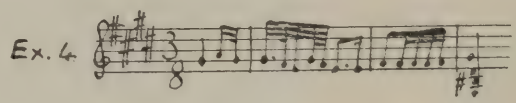
The works of Beethoven that have had the most influence on later composers are rather these transitional compositions than the compositions which Beethoven himself based on the experience he gained therein. It is the C minor Concerto that has ever since been taken as the normal classical example, and not the G major and E flat Concertos, which are supposed to introduce bold innovations. Yet it is only in these later works and in the Violin Concerto, with the

voluminous preparatory exercise of the Triple Concerto, Op. 56, that Beethoven achieves Mozart's methods of handling the opening *tutti*, *plus* his own methods of setting the solo free. Spohr, Hummel, Chopin (in his F minor Concerto), and even Joachim in his Hungarian Concerto, all took Beethoven's C Minor Concerto as henceforth their model for concerto-form ; and they all regarded as an inimitable and individual stroke of genius the one feature (the sudden shift back to the tonic during the announcement of the Second Subject) by which Beethoven rectifies something that dangerously resembled a mistake. This stroke being thus regarded as unorthodox, the " classical " opening *tutti* henceforth became accepted as an ordinary symphonic exposition prefixed, for reasons impious to seek out, to a sonata for a solo instrument with orchestral accompaniment. No wonder the easy common-sense of Mendelssohn abolished this convention ; but the possibilities of concertos with no scope for big orchestral organisation became fascinating to the virtuoso jerry-builder ; and until Brahms tackled the true problem again the vitality of concerto-forms was becoming the vitality of undesirable things.

Beethoven, then, has in this C minor opening *tutti* recognised and saved a dangerous situation in the nick of time. The pianoforte can now enter and re-state the exposition that the orchestra has given. Beyond two introductory bars of scales (dramatically useful in later entries) and a slight expansion of the passage of preparation for the Second Subject the pianoforte follows the opening *tutti* bar for bar until the Second Subject (Ex. 3) has arrived. Here there is of course no need for the *volte-face* made in the original *tutti* : the pianoforte is now at length free to expand the material into a brilliant group of new phrases. These consist mainly of developments of figure (*b*) in Ex. 1 with running accompaniments, culminating in a long shake below which clarinets and horns enter with a triumphant version of the whole theme. Then the full orchestra bursts out with its cadence-phrases and soon proceeds to shed new light on the long passage of preparation for the Second Subject (between Ex. 2 and Ex. 3) by giving it in the dominant, G minor. The pianoforte intervenes with its introductory scales, and settles down to a pathetic *cantabile* development of Ex. 1, the figure (*b*) unifying the whole design by persisting as an accompaniment. In broad and distinct steps the threshold of C minor is reached, and, after suitable preparation, the First Subject begins the Recapitulation *fortissimo*. After the close of the Second Subject (the triumphant clarinets beneath the final shake now becoming trumpets) the orchestra enters in the minor and soon leads to the usual pause for a cadenza, which Beethoven leaves to the player to compose or extemporise. After the cadenza it was usual for the orchestra to conclude the movement formally with the last few bars of the opening *tutti* : but Mozart had already found ways of using the solo-instrument in the coda, notably in his C minor Concerto, a work which influenced Beethoven profoundly and conspicu-

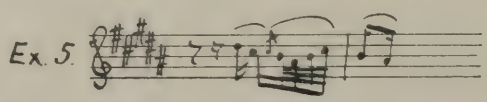
ously both as a whole and in detail. And so here the final trill of the cadenza leads to an unexpected turn of harmony which, together with the quiet entry of the drums with figure (*b*), is one of Beethoven's most typical strokes of genius. The pianoforte retains the whole conduct of the coda, and ends the movement with scales recalling its first entry.

The Largo is the most fully developed slow movement in all Beethoven's concertos, and *a fortiori* in any concerto. In his later concertos the slow movements lead into the finales; gaining thereby various dramatic subtleties and depths by release from the necessity of completing their own design. But in the C minor Concerto we have one of the great independent symphonic slow movements, reaching the climax of Beethoven's powers of solemn expression in his first period, and indeed quite in keeping with all that he found to say in his second. The shock of the first chord, in its remoteness from the C minor of the rest of the work—



is in itself a feature of Beethoven's second period, though his earlier works are constantly busy with practising the command of such resources. The impulse came from Haydn, who tried all such experiments; the effect of precisely this one case on later composers has been direct and obvious; *e.g.*, in Brahms's first Symphony and in his third Pianoforte Quartet.

An ornate transition theme leads to what enters as a well-defined Second Subject in the dominant—

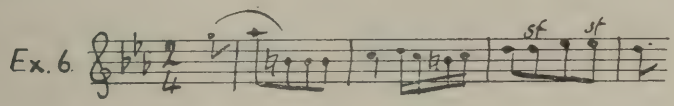


This is followed in due course by a sombre episode in dark keys (with cloudy pianoforte arpeggios accompanying a slow dialogue in the winds). The episode, which has the function of a development, drifts steadily towards the tonic, E major, and so returns in its own good time to the First Subject. Instead of recapitulating the transition and the Second Subject, Beethoven makes a broad coda out of the orchestral pendants to the First Subject, having already redistributed the dialogue as between solo and orchestra.

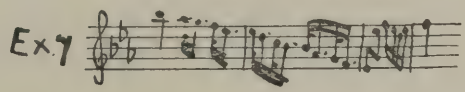
The shock of E major after C minor is chiefly concentrated in one note, G sharp, the major third of E, and so near in pitch to A flat that on keyed instruments the same note has to serve for both. Haydn had, in the last and greatest of his pianoforte sonatas, ventured upon this shock in a still more paradoxical form, as between the keys of E flat and E natural (equivalent in

this case to F flat). He accordingly began his finale with a theme which first taps rhythmically at G natural, and, having duly explained this as third of E flat, proceeds to show that the next step is A flat.

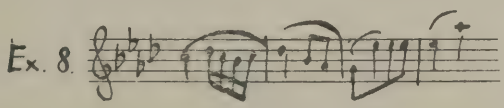
The first two notes of Beethoven's Finale are a more immediate and drastic summary of a similar process—



This great Rondo is an admirable study in temper, well worthy of the wisdom that inspired the tragic style of the other movements. Among the comparisons which this Concerto is always provoking by reason of its singularly direct influence on later composers, three finales are conspicuous—those, namely, of Joachim's Hungarian Concerto, Brahms's first Pianoforte Concerto, and Mendelssohn's C minor Trio. It is astonishing how closely both Brahms and Joachim have followed the scheme of this finale even in such details as the structure of the transition passages and the fugue-passage of development after the second episode. The interest in comparing Mendelssohn's C minor Trio finale, is different; it is a warning against giving tragic weight to emotions which in real life relieve themselves in a gust of temper. Mendelssohn's first theme is in much the same temper as Beethoven's, and promises a not less spirited career; his second theme is in an enthusiastic mood which would be rather shocked by an apparent lack of moral indignation in Beethoven's optimism—

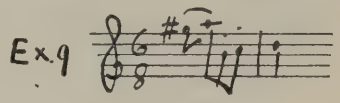


And for the consolatory middle episode and triumphant end of his finale Mendelssohn unfortunately bursts into tears and a chorale. Beethoven's way of sounding the depths is more religiously consistent with his opening—

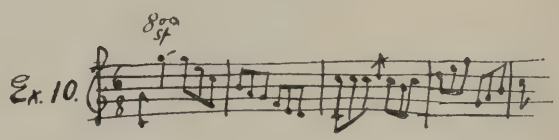


This comfortable and leisurely tune is followed by a little fugue on the main theme (Ex. 6) beginning in F minor. The pianoforte intervenes dramatically and carries us to a remote key which is the more impressive in that it happens to be that of the slow movement. From this the steps back to C minor are broad and firm, and the anticipation of the return to the rondo-

theme is duly exciting. The Recapitulation of both main theme and Second Subject (Ex. 7) is complete and regular. But the coda is utterly unexpected. In the *tuttis* of the main theme the oboe had already made a splendid point by appearing with the theme in the major, transforming its initial G, A-flat into G-sharp, A-natural. Now the pianoforte, entering after an ornamental cadenza, takes up this idea in the following new tempo and rhythm—



The rest of this Presto is a brilliant series of fresh cadential phrases, the last of which—



may possibly be regarded as a transformation of Ex. 7.

IV. SCHERZO CAPRICCIOSO, Op. 66 - - - *Dvořák*

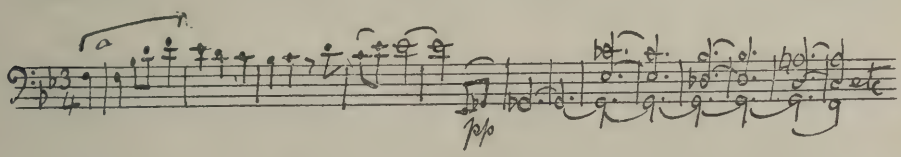
It is surprising that this great and most brilliant orchestral work should ever have fallen into neglect. It is obviously one of Dvořák's most important movements, and in it all his characteristics are summed up with complete strength and mastery. The title describes it admirably if, to put the matter paradoxically, we take the title seriously. The work is a Scherzo worthy of Beethoven: it is also a Capriccio worthy of the author of the "Shaving of Shagpat." It is a masterpiece of form and especially of the imaginative handling of remote key relationships. Finally, its humour, ranging from riotous high spirits and mock tragedy to luxurious pathetic sentiment, is as true as its form. There is no great music whose company it need fear.

The æsthetic value of a system of key relationships is not a thing that can

be explained in untechnical language; and I must be allowed to leave it as a dogmatic statement that in this piece every harmonic effect and especially every change of key throws into highest relief the contrasts and the perfect balance of the whole composition. Nobody except Schubert was less conscious of any responsibility in these matters than Dvořák, and accordingly both Schubert and Dvořák have produced weak works in which a riot of gay modulations produces no better effect than the modulations in any operatic pot-pourri. But when Schubert and Dvořák are writing with inspiration their imaginative power shows itself nowhere more vividly than in their use of rich and remote contrasts of key. In this they rank with Beethoven, Brahms, and Wagner, as masters whose modulations are always true, always prepared so as to carry the utmost weight, never weakened in ultimate result by appearing in response to insufficient need, and never cramped by mannerism or by the discipline of the inadequate theories that have driven so many composers into complete scepticism as to any æsthetic principles whatever in this matter.

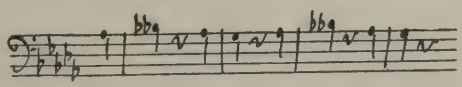
Dvořák's "Scherzo Capriccioso" begins with a theme cheerfully thrown forward by the horns in the key of B flat major—

No. 1—



The strings, as you see, are far from convinced that this is the right key. Nevertheless they ruminate about and about its dominant; and a flute answers the theme thereon. Other instruments, however, continue to take a pessimistic view. The first figure (*a*) is tossed up agitatedly on this dominant of B flat, and suddenly, in a short *crescendo*, the whole orchestra realises that of course (but why "of course"?) the right key is D flat. In this key, then, they all burst out with the figures of Ex. 1 in four-bar phrases, *fortissimo* with big drum and cymbals, and *piano* with harp and triangle. Soon it goes in an orthodox manner, though in none too regular a rhythm, to A flat, the dominant of D flat,—thus clearly proving that D flat is the real harmonic centre of the composition. (From B flat the key of A flat would be a direct contradiction). Now on this dominant the second stage of the design opens, with a note of interrogation—

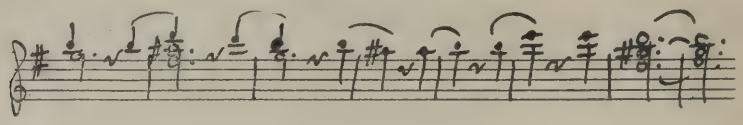
No. 2—



The answer is a miracle. We have been convinced that D flat is our main

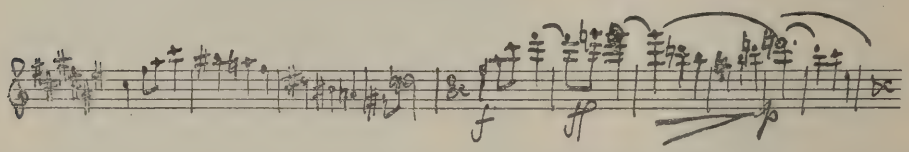
key to which this note of interrogation demands our return; and now there appears a glorious waltz beginning in G major, the one key that sounds infinitely remote from D flat—

No. 3—



In irregularly expanding rhythms this sweeps through four changes of key until it reaches F sharp major, which, could we but recognise our whereabouts after these magic-carpet journeys, is really G flat, the safe and comfortable sub-dominant of our D flat. Here, at all events, we settle down with a derivative of the main theme—

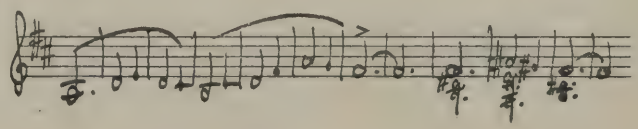
No. 4—



When this has come to its formal close there is a bustling return to the key of—what? Of the opening, B flat major. The orchestra sets about repeating this whole exposition from the beginning. The scepticism as to B flat being the right key is, however, far more pronounced now, and the passages that express doubt are greatly developed and enriched. The establishing of D flat is all the more triumphant, and from this point the repetition is varied only by richer scoring and by a slightly longer and much angrier version of the note of interrogation (Ex. 2). And so we again pass through the glorious sequences of the waltz (Ex. 3) to the cadence-group in the sub-dominant (Ex. 4). This cadence-group is now allowed to subside slowly into silence. Then in another unexpected key, D major, the Trio begins. (The system of keys is now complete: the mystery of the effect of these keys G and D is that they are unfathomably distant from D flat, but they are in a clear and brilliant relation to B flat, the key of the opening).

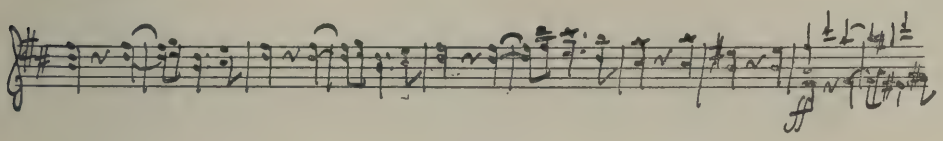
The main melody of the Trio is one of Dvořák's great passages of naïve Italian sentiment, given at first to the cor anglais—

No. 5—



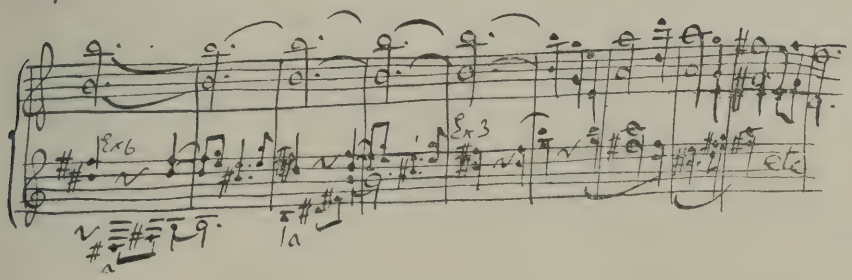
and repeated in a higher octave with a halo above it. Another theme appears in B minor (a key equally remote from B flat and D flat)—

No. 6—



As the quotation shows, it soon bursts into a *forte* in F sharp minor, whence it passes triumphantly to A, where, with trumpet and trombone signals it comes to a grandiose close. Then it solemnly, slowly, and quietly returns to repeat the Trio from the beginning. After the repeat the figures of Ex. 6 are vigorously developed in combination with those of Ex. 1, which is given in comic forcible-feeble rage by various small groups of wind instruments. Soon the opening key of B flat is reached. This time there is no longer any pretence of believing in it; the bass clarinet and the flute cheerfully blow the theme away into B natural, and thence into G; after which many further developments follow in a steady progress. Here, for instance, is a combination of Exs. 1, 3, and 6, with a new counterpoint—

No. 7—



Soon after this the key of D flat is reached in triumph and the main theme comes out *grandioso* in a higher position than ever before. It is continued in a regular recapitulation which passes through Ex. 2, in its simple version, to Ex. 3. Here a simple change of harmony makes the waltz-tune lead to Ex. 4 in D flat. The cadence dies away plaintively, mysteriously, and slower and slower. There is now no longer the slightest doubt that D flat is the key of the composition; and the Coda begins peacefully swinging the themes of Exs. 1 and 3 on its tonic and dominant. Suddenly the *tempo* revives; the horns put the theme in the form of a question; the harp seconds them with a *cadenza;* and then the orchestra builds up an excited *stretto*, and brings this great movement to a brilliant *presto* end.

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THE SIXTY-SIXTH SESSION OF

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INSTITUTED in 1841

THE

REID SYMPHONY ORCHESTRA

THIRTEENTH SEASON

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FOURTH CONCERT

THURSDAY, 13th December 1928

PROGRAMME

WITH NOTES BY D. F. T.

PRICE ONE SHILLING

University of Edinburgh.

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FOURTH CONCERT

USHER HALL, THURSDAY, 13TH DECEMBER 1928

at 8 p.m.

Conductor

PROFESSOR DONALD FRANCIS TOVEY

Solo Violinist

MR WATT JUPP

Leader of Orchestra—MR WATT JUPP

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PROGRAMME

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1. OVERTURE, "Euryanthe" - - - - - *Weber*

2. FOURTH BRANDENBURG CONCERTO, for Violin, in G major - *Bach*

3. VARIATIONS for Orchestra on a Theme by Hadyn, Op. 56*a* - *Brahms*

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4. SYMPHONY in D minor, No. 2, Op. 70 - - - *Dvořák*

5. OVERTURE, "The Bartered Bride" - - - - *Smetana*

NOTES BY D. F. T.

I. OVERTURE to "Euryanthe" - - - - *Weber*

Weber was consumptive from his birth, and he had no time to lose, and no disposition to lose it. Throughout his thirty years of life his time was lost for him by fools and humbugs. His master, Abt Vogler, to whom he always remained loyal, was one of the most devastating of musical humbugs; he has been described for all time, not by Browning's poem (to which Browning gave the wrong name on purpose), but by that great classical scholar, Otto Jahn, who in his *Life of Mozart*, characterises Vogler as one of those musical philosophers who disguise their lack of solid musical schooling in a vast ostentation of general culture. Vogler's other great pupil was Meyerbeer. It is a pity the two pupils did not exchange their physical constitutions.

Euryanthe is both a more mature work of art and a more advanced development of Wagnerian music drama than *Lohengrin*, though it is a generation earlier. No one who knows *Euryanthe* thoroughly will consider this an extravagant statement: there are fully a dozen well-developed *leit-motifs* waiting for the Wagnerian label-sticker; and the division into set numbers (arias, quartets, *et cetera*) is an illusory survival which could just as easily be foisted upon *Lohengrin*, or even upon *Meistersinger*. While there is nothing quite so sublime in *Euryanthe* as the Prelude and the Grail-themes of *Lohengrin*, Weber remains throughout *Euryanthe* on a level from which he is both morally and technically incapable of sinking as Wagner often sinks in *Lohengrin*. The whole work is of such a quality that a single glance at an unknown fragment of it would convince you that here is the style of a great man; and there is no form of dramatic music—not even the finale, where *Freischütz* itself shows weakness—which is not here handled with freedom and power.

Why, then, is this tremendous work so seldom heard? Has Lohengrin, in pique at Elsa's want of faith, meanly revenged himself by stealing Euryanthe's birthright?

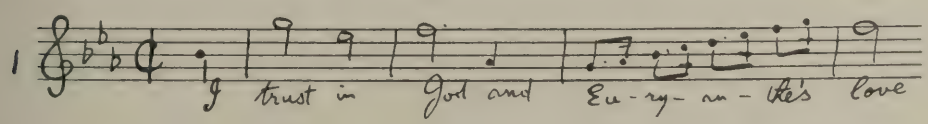
Ask poor Weber what he thought of Frau von Chezy after he had got "Das Chez" to remodel her libretto for the ninth time. Ask him how he came to call his beautiful and virtuous heroine Ennuyante, and to apply the neuter gender to her authoress.

He was not the only composer "Das Chez" took in. Schubert was another victim; but his *Rosamunde* was only incidental music to a play; and, the play being lost, we do not know what it was about, except that she was Queen of Cyprus. It is, however, pretty clear to a musician, where the poetasteress's power lay. She had fluent and typical words and images for all moods, and a good sense of contrast. These properties might readily induce a composer to commit himself long before he had time to grumble that her style consisted mainly of indications of the places where style ought to be. This does not often worry a composer whose own style is enough for him. The trouble comes when a great composer like Weber awakens to the fact that he is devoting the magnificent commonsense of his highest structural power to a drama in which the emotions and contrasts, admirably adapted for music in themselves, are associated with events as crazy as the logic of dreams. The beautiful and virtuous Euryanthe is made to appear faithless to her Adolar by means of the treachery of her confidante Eglantine and the villain Lysiart. It is not injured innocence nor any lofty scruple nor tragic ignorance that prevents her from saying the very first thing a rational being would naturally say when first put into her position; it is simply that if she said it the whole story would collapse, and all poor old Chez's verses and all her puppets could not put it together again. For three whole acts all the situations are of this type: there are no other Gilbertian qualities Among the most troublesome features of the whole affair are the ghosts of Emma and Udo, who never appear, but who, like the sociable and explanatory ghost in Andrew Lang's *Castle Perilous*, have to bring about the family prophecies whether the public can follow the rigmarole or not. Well, anyhow, long ago they committed suicide; and Euryanthe, who had to live in a garden adjoining Adolar's family vault, told the dread secret to Eglantine, who told Lysiart, who told Adolar, who saw at once that this proved that Lysiart had won his wager against Euryanthe's truth. Weber did his best for these poor ghosts, and very shrewdly drew public attention to them by bringing the music of their story into the overture and demanding that the curtain should be raised for a few moments at that point to show Adolar's family tomb.

Such, then, is the stuff to which Weber devoted the greatest of all his works. In 1922 a distinguished dramatist, Rolf Lauckner of Stuttgart, who

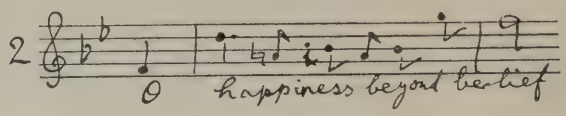
had in 1921 collaborated with me and Fritz Busch (now the Musikdirektor of the Dresden Opera) in the restoration of two Schubert operas, undertook a thorough rewriting of the libretto. Previous attempts have failed through lack of appreciation of Weber's sense of form. It is no use improving the play on lines which imply that Weber's huge musical design matters less than Wagner's. Lauckner's new text alters not a single mood or contrast in the story, and by a constant process of translation from the jargon of "Das Chez" into the language of poetry, achieves a straightforward and impressive drama which perfectly follows and supports Weber's music. In the whole opera no musical addition is required beyond about forty bars, distributed in three separate scenes, the longest interpolation being in one of the recitatives, and the others being in places where the music was patchy as Weber left it. The patchiness was mainly due to the nonsensical dramatic situations, and it vanishes with their removal. Only one whole number, and two passages (both of them weak) are sacrificed, and only one number transplanted. The rest, or rather the central principle, of Lauckner's drama-therapy consists in his radical reform of the stage-management, so that the eye can understand the situation before a word has been sung. I frankly own that, with all my admiration for the music of Weber's *Euryanthe* I was astonished at the effect the new text has upon the many tragic and complex passages which suffered from their absurd original background. I had no idea, in spite of my correct theories, how impossible it is to appreciate the beauty of tragic music while the situation on the stage offends the spectator's commonsense. It is not necessary that opera should be great literature ; it may be as nonsensical as Mozart's *Magic Flute.* Bnt such pantomimes have in a high degree the commonsense of stagecraft ; and few artists can attain the disciplined æsthetic coherence of Edward Lear or Lewis Carroll. The subject and style of *Euryanthe* admits of no nonsense ; and it came as a revelation to me to find that Weber's tragic music was worthiest of Beethoven or Wagner just in those passages where the original libretto was incredible. With a truthful text the music reveals its truth. I hope it may not be long before Weber's greatest work is universally recognised in this new light.

The overture begins with one of Weber's brilliant tonic-and-dominant formulas, and then proceeds with Adolar's confession of faith—

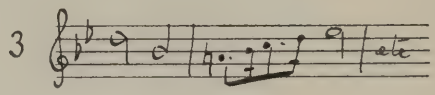


The whole First Subject is in the highest spirits of a brilliant and triumphant court in the age of chivalry. At length the Second Subject is heralded by a

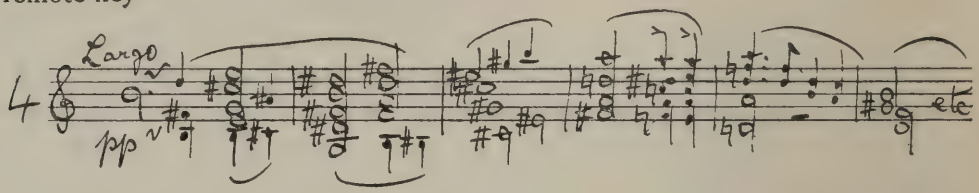
peal of drums and an amorous phrase from the violoncellos. Thereupon enters another of Adolar's themes—his joy at the prospect of meeting Euryanthe—



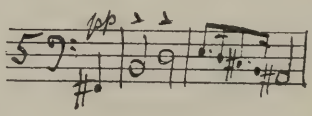
After more passages of heraldic pomp the exposition comes to a climax with a new theme—



The Development is preceded by the music of the ghosts in an extremely remote key—



Then the lively *tempo*, somewhat subdued, is resumed with an excellent contrapuntal development of Ex, 3 inverted as follows—



With admirable clearness this works out its course and leads to a recapitulation in which the Second Subject (Ex. 2) is triumphant throughout. And so to the brilliant end.

II. FOURTH BRANDENBURG CONCERTO, for Violin, in G major - *Bach*

Allegro :

Andante ; *leading to*

Presto.

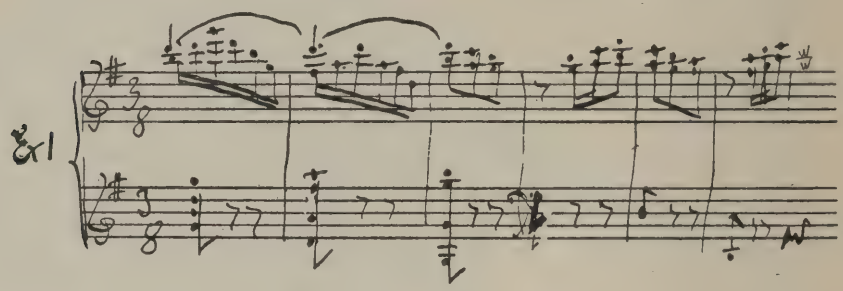
Solo Violin—Mr WATT JUPP.

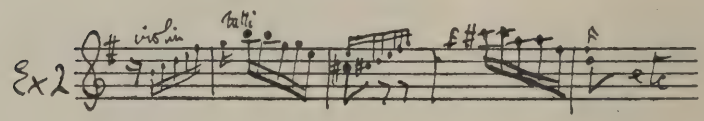
Bach evidently aimed at making the six concertos dedicated to the Markgraf of Brandenburg as different as possible in their combinations of instruments, while maintaining throughout the most cheerful of spirits. Lyric sentiment is allowed to luxuriate in the slow movements, but the first movements and finales are among Bach's most brilliant and joyous creations. Each of the six concertos represents not only a different group of instruments but also a different view of their relation to each other and to the orchestra. The third and sixth are specimens of the *concerto grosso*, in which there are no solo instruments, but the contrast between solo and *tutti* is represented by that between the whole mass and smaller groups. The first is also largely a *concerto grosso ;* but a small kit-violin gradually emerges from the ensemble, and joins with a solo oboe in the slow movement, while the finale is a minuet for the full orchestra with three trios for three contrasted groups. The second concerto is a quadruple concerto for flute, oboe, violin and trumpet; and the fifth is a triple concerto for clavier, violin and flute.

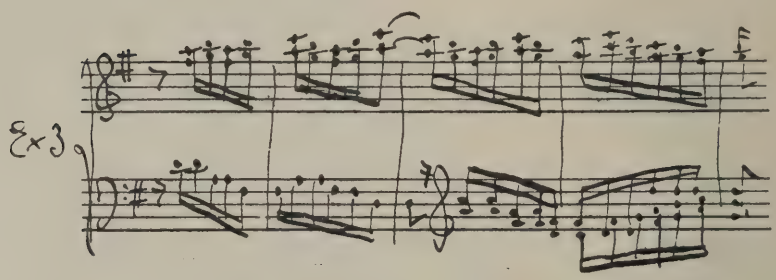
The fourth concerto is often described as a triple concerto for violin and two flutes, but this is a mistake. It is simply a violin concerto, and the prominence of the flutes results from the singular fact that the themes of the *tutti* are delivered by them together with the solo violin in an opening paragraph, throughout which the orchestra is confined to a *staccato* emphasis on the main points. In other words, the solo violin and the flutes dominate the opening ritornello, which is nevertheless still conceived as a *tutti.* The gulf between *tutti* and solo is thus bridged, but the distinction remains perfectly clear, just as in the Italian Concerto, where Bach, writing for harpsichord alone, preserves every possible feature of concerto form and style. And there, as here, the opening *tutti* is exceptionally long. Bars of 3/8 allegro are indeed short, but 83 of them is a large order. When the whole ritornello recurs at the end of the first movement, it has more the effect of the *da capo* of the whole first part of an aria than that of a mere final symphony. But the middle episodes show clearly that we are listening to a violin concerto, and not to a triple concerto. The material of the flutes remains that of the ritornello, and if in one passage they are heard with solo matter apart from the violin, this is only

because there is no reason to lose the opportunity of so hearing them. They should be *flutes-a-bec;* something between the flageolet and the recorder. And when the Reid Orchestra is established on a basis financially ten times as broad as our present tight-rope, we will do our duty towards obsolete instruments.

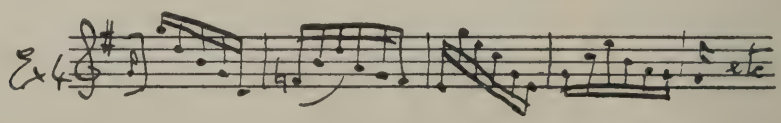
The following quotations give the themes of the great ritornello—







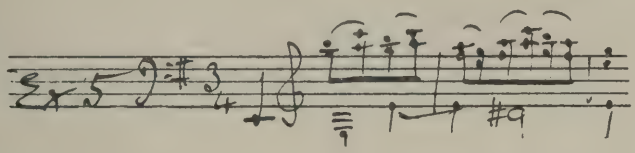
and here is the entry of the first genuine solo passage—



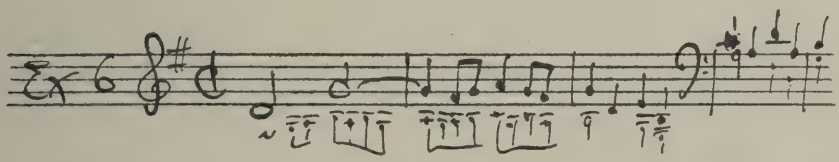
The six-bar rhythm of Ex. 1 is unusual with Bach, and the listener is likely to apprehend it as 4 + 2 rather than as the twice three that the eye at once perceives in the groups of notes. And the listener is probably right; for the sequel proceeds in pairs of bars, and, in any case, when Ex. 1 returns it will take more than one bar to assert its own rhythm. Theorists are apt to vex themselves with vain efforts to remove uncertainty just where it has a high æsthetic value.

The slow movement is unique in Bach's later works for a Handelian massiveness and an abstinence not only from ornamentation but even from anything

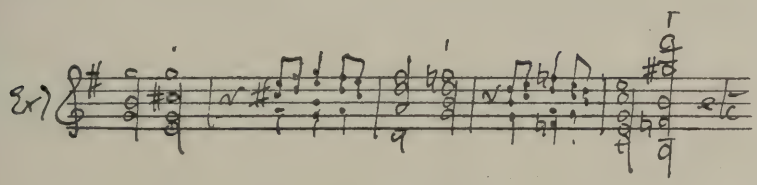
that might give the violinist opportunity for adding ornament. In the profoundly interesting later version of this work as a clavier concerto in F the slow movement has been entirely re-scored, but without any change of its severity. It leads, with a Handelian half-close, to the finale. The following two bars give almost the whole substance of the slow movement—



and the finale is, if we use terms reasonably broadly, a fugue on the following majestic subject—



The exposition of this makes a grand opening ritornello, and the free episodes, while giving scope to the solo violin, do not neglect the fugue-subject for long. Indeed, in the very first solo the flutes accompany the violin with the subject in stretto at two bars. When the ritornello recurs, as it does at the usual intervals and in the usual variety of keys, it is treated with some freedom, and at the end a new climax is provided, thus—



III. VARIATIONS for Orchestra on a Theme by Haydn, Op. 56*a*, - *Brahms*

The theme of this work comes from an unpublished Divertimento by Haydn for wind-band. The theme is inscribed *Corale St Antonii*, a fact which tells us nothing, but which has led that otherwise attractively enthusiastic and well-informed biographer, Kalbeck, to read into Brahms's variations a musical description of the temptation of St Anthony. Brahms did not live to see this outrage on one of his most serenly beautiful monuments to the joy of sanity. Let us give an independent listening to the music. It is quite as imaginative as any masterpiece that ever dealt with St Anthony's trials; but whatever the temptations it deals with, they never endangered the soul or the reason of saint or sinner.

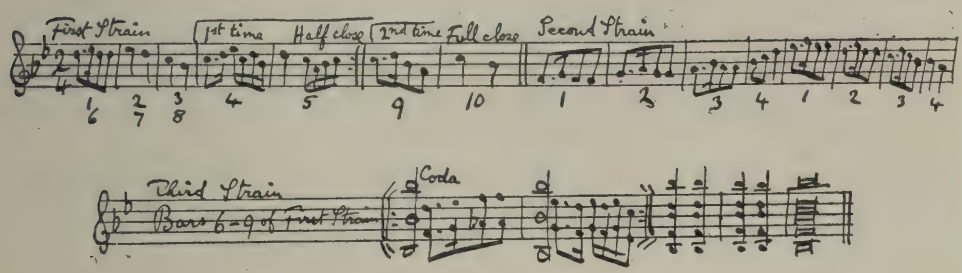
It is difficult to describe in words the shape of a beautiful vase or building; but nobody would think worse of the object because the description is necessarily statistical and dry. Now, it so happens that, apart from what instinct can give, by far the best way to obtain definite musical insight into the variations of Beethoven and Brahms is to grasp the form and proportions of their themes. Form and proportion are dull things to describe, but in music they produce such important subjects of instinctive enjoyment as we call "tunefulness" and "swing." And, in such sets of variations as Beethoven and Brahms delighted in, the "swing" of the theme, as conveyed in its rhythmic form, is all-important. The "tunefulness" is important in another and somewhat paradoxical way. If the theme happens (as in the present case) to be a specially beautiful melody, well and good; but mere embroidery of the most beautiful melody will soon become more tiresome than any number of plain repetitions if the melody has no such "swing" as repetition or variation may enhance. On the other hand, the most grotesque bare bass may make an ideal theme for variations, when the composer has Beethoven's grasp of form; as we may see in the finale of the *Eroica* Symphony. And one effect of this grasp of form is to set the "tunefulness" free in the variations; there is no more need for them to keep on reminding us of the original melodic surface of the theme than there is for birds of paradise to remind us of crows because the anatomist knows that that is what they are in essential structure.

The listener need not try to recognise Haydn's melody throughout Brahms's variations; he will have no difficulty in doing so wherever Brahms wishes; and an elaborate analysis would show something like a nervous system of melodic connexions. But the appreciation of these is best attained through long familiarity; it is not the best way to acquire the familiarity, though it is Kalbeck's way, and the way of too many teachers who train students to begin

with the finishing touches. The promise of life is not there, but in the Vision of Dry Bones.

No musical quotations are needed here beyond Haydn's theme, the bones of which I give completely, as follows :—

No. 1—



Like a bell the solemn last five notes of this *coda* toll from beginning to end throughout the first variation (*Poco piu animato*). This does not mean that the real order of events in the theme is altered ; it simply shows that the surface-melody is now completely free to discuss in any order whatever topics are suggested by Haydn's theme, or added to it by the variations ; meanwhile, in each variation you will still be borne irresistibly along by the same peculiar momentum of the three strains, first, of five bars ending in a half-close repeated with the substitution of a full-close ; second, of four rising bars answered by four falling bars ending on a half-close ; third, of the last half of the first strain closing into a *coda* consisting of twice two bars and the five tolling chords. This description is as dry as the description of the Spenserean stanza, but the forms themselves are among the lovliest resources in music and poetry.

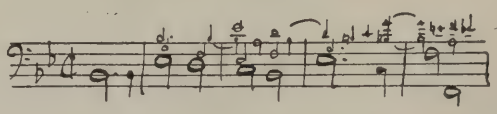
The second variation (*Più vivace*, in the minor mode) discusses the details of the first with some temper ; the third variatlon (*Con moto*) is peaceful and flowing.

With the fourth variation (*Andante con moto ;* 3/8 time, in the minor), we have a pair of new melodies, melancholy, simple, and smooth. No one would guess that their combination is of an order of counterpoint which at the beginning of the second strain, reaches to a development which the severest scholastic theorists have declared to be unattainable. It *is* unattainable by conscious calculation ; but in great art these things happen, and the art takes no measure to conceal them—on the contrary, it owes its apparent simplicity to the fact that they are effective where less highly organised processes would be awkward. The fifth and sixth variations (*Vivace* 6/8, and *Vivace* 2/4) are brilliant from the outset of the fifth to the rousing close of the sixth. The seventh variation (*Grazioso* 6/8) is the crowning point of new melody and new lusciousness. Those who play this work is what is better called its co-equal

form rather than its arrangement for two pianofortes, will know more of its gorgeous wealth of detail than any one orchestral performance will ever bring out: but it is characteristic of all classical polyphony, as we may see in the *Eroica* and *Jupiter* Symphonies, that while no two performances will bring out the same set of details, no performance need sound obscure and incomplete. Nature herself has more details than one aspect of light reveals in a scene, but the scene may be complete in any aspect.

The eighth variation (*Presto non troppo* 3/4) is again in the minor, and strikes the only dark and mysterious note in the work. When it has hurried by in whispering awe, we hear the first five bars of Haydn's theme as a solemn Ground-Bass harmonised in ecclesiastical style; and in this charmed five-bar circle the *Finale* (*Andante* 𝄵) moves—

No. 2—



through various phases of triumph and meditation, until suddenly (as in Schumann's first Symphony) the sound of a triangle and the stirring of busy life throughout the orchestra remind us of the "spring-time, the only pretty ring-time." Then the charmed circle expands into the full sweep of Haydn's third strain, and the glorious tune crowns everything until the last bell-strokes toll high and deep.

INTERVAL.

IV. SYMPHONY in D minor, No. 2, Op. 70 - - - *Dvořàk*

Allegro maestoso.	SCHERZO. Vivace.
Poco Adagio.	FINALE. Allegro.

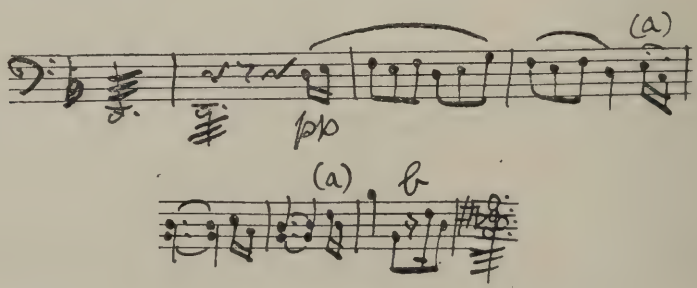
There are three principle types of work produced by Dvořák. The "New World" Symphony represents his greatest success with the public, a success due indeed to its great beauties, but also due to the absence of any qualities that are difficult to appreciate on a single hearing. The second type of Dvořák's work is that in which, with a pathetic attempt at a lower grade of rustic worldly wisdom, he tried to repeat his successes by exaggerating what he had been told was his attractive naïveté. The result of this was a large number of works too popular for the public, which in artistic matters does not approve of the breaking down of such class distinctions as it is accustomed to respect. By these works, Dvořák did not succeed in writing down the composer of the "New World" Symphony, the Pianoforte Quintet, and the Stabat Mater, but he did extinguish the curiosity both of the public and of all serious musicians as to whether other works of his that have not become immediately successful might not be important. And it so happened that his really great works were from the outset written down by the orthodox criticism of thirty years ago. His first three symphonies are immeasurably more important than most of his better known works; and I have no hesitation whatever in setting his Second Symphony along with the C major Symphony of Schubert and the four symphonies of Brahms, as among the greatest and purest examples in this art-form since Beethoven.

There should be no difficulty at this time of day in recognising its greatness. It has none of the weaknesses of form which so often spoil Dvořák's best work, except for a certain stiffness of movement in the Finale, a stiffness which is not beyond concealing by means of a suitable freedom of *tempo* such as the composer would certainly approve. There were three obstacles to the appreciation of this Symphony when it was published in 1885. First, it is powerfully tragic. Secondly, the orthodox critics and the average musician were, as always with new works, very anxious to prove that they were right and the composer was wrong, whenever the composer produced a long sentence which could not easily be phrased at sight. And this naïve and irresponsible Dvořák, when he is at the height of his power, happens to be one of the greatest masters of the long meandering sentence, ramifying into countless afterthoughts. The great sentences that he was allowed to write remain: and such examples as the continuation of the second subject in the first movement of this Symphony (following Ex. 5 of our quotations) and the trio of the Scherzo (Ex. 12) would, if they were alone preserved as fragments of nineteenth century music,

prove to a future civilization that Dvořák was a great composer. To the immediate contemporaries they proved that they were not easy to remember, and, as Hans Sachs says, "That annoys our old folks." The third obstacle to the understanding of this Symphony is intellectually trivial, but practically the most serious of all. The general effect of its climaxes is somewhat shrill. Dvorák was at once recognised as a great master of the orchestra. Prout, in writing his treatises on Instrumentation, always quotes him as "the greatest living master of scoring." And there is no page of Dvořák's orchestration which does not instantly carry conviction as eminently brilliant and orchestral. Yet his scores are almost as full as Beethoven's of difficult problems of balance, and he is anything but a correct and disciplined writer. Now if a work is loosely constructed, many a point which the scoring tends to obscure may be left in obscurity without much damage to the listener's enjoyment; the trouble comes when the composition tells such a well-constructed story that the listener cannot afford to loose a sentence. The position of these great works of the middle of Dvořák's career, then, is this, that they demand and repay the study one expects to give to the most difficult classical masterpieces; but the composer has acquired the reputation of being masterly only in a few popular works of a somewhat lower order. It is time that this injustice should be rectified.

The first movement begins with the following sombre but energetic theme:—

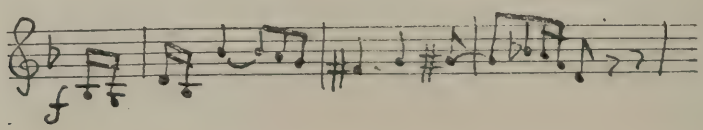
No. 1—



The delicate rhythmic contrast between the two figures marked (*a*) and (*b*) is of great importance in the whole scheme and is typical of all that makes highly organised work more difficult to perform than the most elaborate technique of external effect.

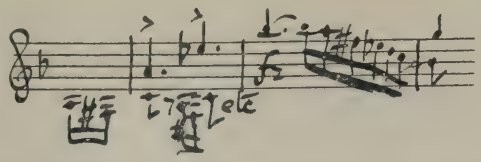
From figure (*a*) arises an impassioned phrase—

No. 2—



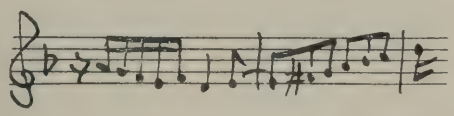
In dramatic dialogue this passes on to a new figure with (*a*) in the bass—

No. 3—



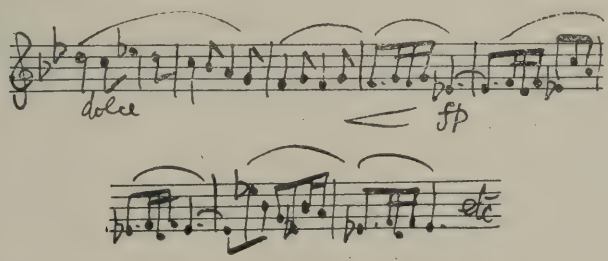
This comes quickly to a climax, and closes into a new theme—

No. 4—



which is taken up vigorously by several voices, and suddenly softens into a gentle dialogue between a horn and an oboe in a remote key ; but the passion instantly breaks out again, and the rhythmic figure (*b*), in angry dialogue between the strings and the wind, returns through a wide range of harmony to the main key, D minor. And now the first theme blazes out on the full orchestra. (It is not very easy to hear it through the high *tremolo* of the strings.) Figure (*b*) brings about a fine dramatic stroke as masterly in execution as in conception, and leads through a wistful transition passage of rich harmonic interest to the Second Subject. This begins with a broad melody—

No. 5—

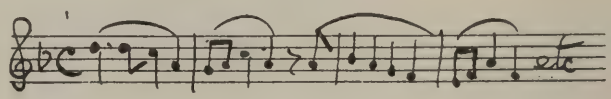


the continuation of which I have already referred to as one of Dvořák's greatest musical paragraphs. After this has risen to its impassioned climax, we notice through its long-drawn close plaintive fragments of the first theme, Ex. 1. After a moment's hesitation this theme emerges energetically, and the Exposition is brought to a full orchestral climax with a magnificent combination of Exs. 1, 3. and 5. Just as it seems to be settling to a close it plunges suddenly on to the dominant of D as if to return to the key of the opening. But the harmony moves far away into other regions, and the development sets out in B minor with a pathetic dialogue on the Second Subject, alternating with passionate outbursts of the First. It is impossible to over-praise the mastery and tragic power with which this shortest of all Dvořák's developments fetches its compass through distant keys swiftly to a Recapitulation in which the First

Subject is represented only by its outburts on the full orchestra immediately before the Transition. There is the true inwardness of musical form and dramatic power in all this. The themes, the climaxes, the emotional contrasts are related to each other as character is related to fate. A new turn given to the harmony brings the Transition into the right direction to lead to the Second Subject in D major. Dvořák gives us its glorious main paragraph in full, as is essential to the enjoyment of it ; but when it comes to a close, and the fragments of the first theme appear, the full tragic power of the movement becomes revealed. The climax does not lead to triumph ; on the contrary, the figure of Ex. 3 arises in the brass instruments like some stroke of fate, and brings the movement to a crisis of the utmost power towards the end of which we can just catch a glimpse of one more of the themes which were so energetic in the Exposition, Ex. 4. From this climax there is a still more impressive and sudden decline ; and the first movement dies away in the dark mood of the opening, with the full pathos of that theme now made manifest.

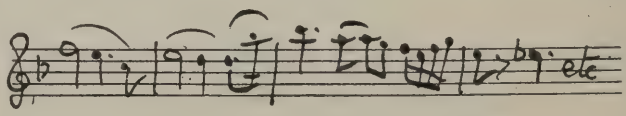
The Slow Movement begins with one of Dvořák's finest melodies—

No. 6—



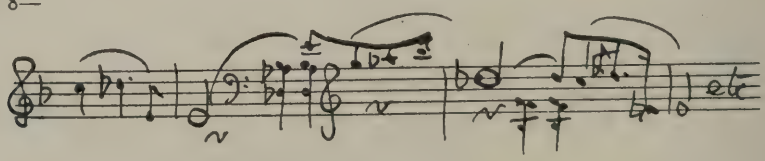
When the clarinet has completed its melody in two strains, the strings enter and the full orchestra surprises us within the next two bars by crowning the melody with a grand tonic chord. From this emerges a more impassioned and less naïve sequel to the tune—

No. 7—



which leads to one of the profoundest passages Dvořák or any composer has ever written—

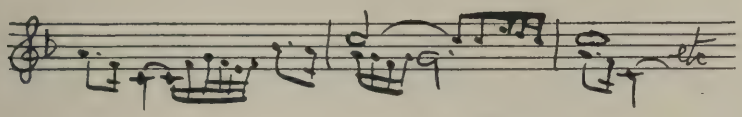
No. 8—



The nearest approach to this in mood and orchestration might perhaps be found in the loftiest and most characteristic moments of the symphonies of Bruckner, but it is something new and unique in music to find an idea characteristic of that sincere but maladroit composer carried out with perfect mastery and terseness. This wonderful passage leads to another new theme in which a horn and a

clarinet play the parts of a rustic Tristan and Isolde to a crowd of sympathetic orchestral witnesses—

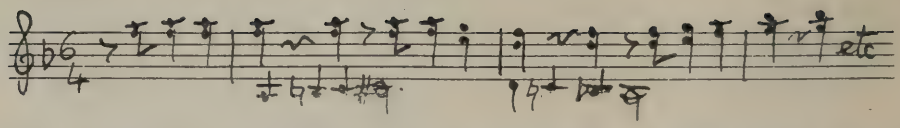
No. 9.



This seems to be dying away, but it suddenly mounts to a climax in which the first notes of the main theme, Ex. 6, are heard in the brass, closing however into a stormy new theme in the minor. The storm dies away into D flat major, from which key a passionate dialogue sets out with several new themes which I need not quote. The modulations are rich, the orchestration is clear and varied, and the rhythms are impulsive. The return to the main key is, like every cardinal point in the forms of this Symphony, a stroke of genius. Its power as such is enhanced by the fact that Dvořák does not return to the first theme, Ex. 6, but to its continuation, Ex. 7. Very few composers since Mozart have appreciated the force of a return which is made to the middle of a subject instead of to its beginning; and it is one of the tragic puzzles in musical history that the composer who has achieved such mastery as Dvořák had throughout this work, could ever lose it or cease to exercise it. The mysterious Bruckner-like passage follows, and leads to a very much greater climax. The music seems to be dying away finally; yet we are waiting for something. At last it comes. It is the original first theme, this time upon an oboe instead of a clarinet. The oboe seems to reveal the true inwardness of the melody; yet the clarinet also has its say in a final dialogue in which the phrases are echoed on the still softer flute. Towards the end we are also shown the true inwardness of that grandiose tonic chord which intervened between Exs. 6 and 7. In a new and more emotional context we have something like it started by a roll of the drums, as the wind instruments rise to one last melodious climax.

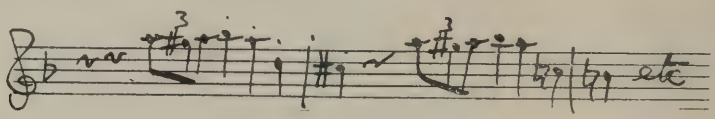
All Dvořák's Scherzos are effective, but not all of them are as distinguished as the Scherzo of his Second Symphony. Any composer who has a lively recollection of the dance-rhythms of his own province, and who is the possessor of a Czecho-Slovak language in which to give them names which are neither English, German, nor Italian, may easily figure in musical journalese and musical dictionaries as the inventor of a new art-form by writing quite ordinary dance music and calling it a Furiant or a Trepak. The Scherzo of Dvořák's First Symphony is an excellent movement, and is called a Furiant. The Scherzo of the Second Symphony has not this advantage, but it is a finer movement throughout, and the Trio I have already cited as containing one of Dvořák's most beautiful musical paragraphs. From the Scherzo I quote the main theme with its characteristic deux-temps rhythm—

No. 10—



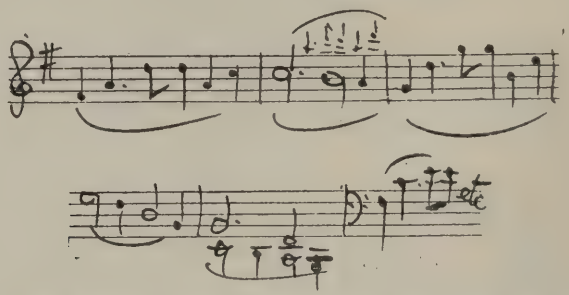
and the cadence theme which towards the end of the movement dies away in a very impressive passage before finally flaring out.

No. 11—



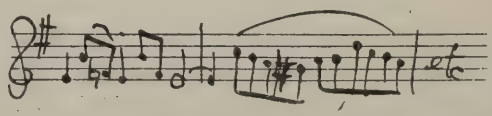
The splendid main theme of the trio begins as follows—

No. 12—



but the quotation can give no idea either of the length of the paragraph, nor of the peculiar mood produced by the incessant rumbling of the basses. On the appearance of a livelier theme—

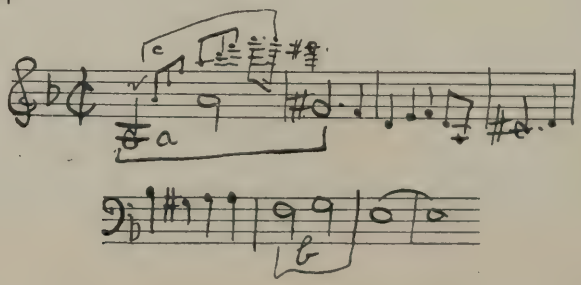
No. 13—



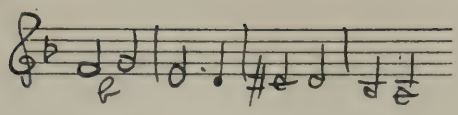
this becomes a gentle rustling on the flutes and violins. With the return of the first paragraph in a quite unexpected key, F major, the ominous rumbling again pervades the air, and at last a rapid crescendo leads to the return of the Scherzo. Its course is shortened in some ways but expanded emotionally in connection with its cadence theme, Ex. 4.

The Finale is no less rich in themes than the rest of the symphony. At the outset two require quotation, connected with each other by the figure marked (*b*)—

No. 14—

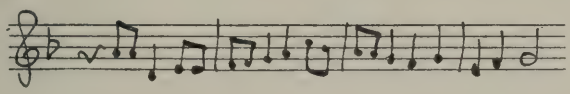


No. 15—



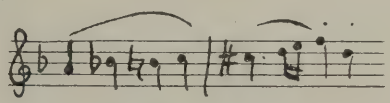
There is no mistaking the tragic effect of the deliberate chorale-like march of the second of the two. In quoting the first I give in small notes the impulsive arpeggio-figure (*c*), with which it is varied when the wind instruments or the full orchestra take it up *forte*, as they very soon do, adding various other figures in the course of an agitated dialogue, which other figures become gathered up into new themes. Of these the most important is the following—

No. 16—



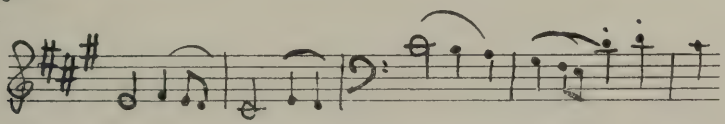
which may be called the Transition theme. Dvořák's transitions, unlike those of Schubert whom he so often resembles in his habits of form, are almost always very discursive and elaborate, and we need not be surprised to find yet another theme assuming importance in later developments—

No. 17—



After a stormy discussion of this, the Second Subject arrives in the shape of a broad triumphant melody in A major—

No. 18—



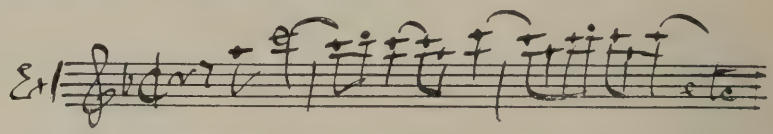
This is brought to a full climax which ends in A minor and dies away into the beginnings of a Development on a large scale. There is no difficulty in following its course with the aid of these quotations. Indeed the only trace of inequality in this Symphony lies, as I have already suggested, in the fact that the rhythms of this Finale are all rather square, which causes the themes and their alternations to lie side by side rather than to build up into continuous action. Yet there is plenty of drama and plenty of coherence in the scheme; the only reservation is that the onus upon the performance is rather to keep the movement flowing than to articulate what is already so clear in the phrasing.

The development takes the themes of the First Subject more or less in their original order, and combines them with great resource and vigour; the chief climax being produced by the sudden outburst of the two transition themes,

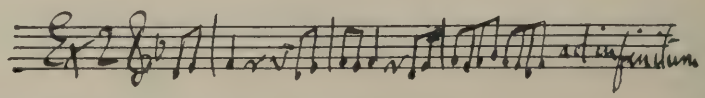
Exs. 16 and 17, with solemn new signals on the trombones and trumpets. When this storm has died away there are further quiet developments on the first theme in various remote keys; from which a rapid crescendo returns to the tonic and brings back the First Subject in the full orchestra. From this Dvořák passes rapidly to his recapitulation of the Second Subject without going through his transition material, which he holds in reserve for the short but powerful Coda which is easily grafted on to the end of the Second Subject. The solemn tone of the close is amply justified by every theme and every note of this great work, which never once falls below the highest plane of tragic music, nor yet contains a line which could have been written by any composer but Dvořák.

V. OVERTURE to *The Bartered Bride* - - - *Smetana*

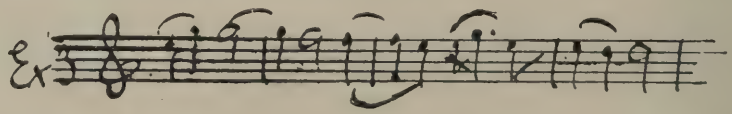
This brilliant overture is the prelude to a charming opera which is one of the greatest artistic assets of Czecho-Slovakia. The opera is on lines of lyric comedy, and no great new light is shed on the overture by discussing the play. The object of the overture is to create the liveliest possible comic atmosphere—such as no overture since *Figaro* has attempted; and also to sound a bucolic note conspicuously absent from *Figaro*. The liveliness starts headlong with the running theme which, arising out of the syncopated opening—



runs round like a squirrel in a cage, trying to behave like a fugue but never getting off its tonic—



The bucolic element is supplied by this tune—



After it has been worked up as a rumbustious Second Subject the Development begins with a quiet reflective passage for wood-wind, on a slow theme, which I cannot trace elsewhere. This throws the bustle and jollification of the rest into higher relief. Towards the end also, Ex. 3 goes through quiet romantic modulations. But the underlying tempo never changes, and the total effect is of extreme brilliance and speed.

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THE SIXTY-SIXTH SESSION OF

REID ORCHESTRAL CONCERTS

INSTITUTED in 1841 . . . . .

THE

REID SYMPHONY ORCHESTRA

THIRTEENTH SEASON

BOSTON PUBLIC LIBRARY

FIFTH CONCERT

THURSDAY, 31st January 1929

PROGRAMME

WITH NOTES BY D. F. T.

PRICE ONE SHILLING

University of Edinburgh.

THE SIXTY-SIXTH SESSION OF

REID ORCHESTRAL CONCERTS

INSTITUTED IN 1841

REID SYMPHONY ORCHESTRA

THIRTEENTH SEASON

FIFTH CONCERT

USHER HALL, THURSDAY, 31ST JANUARY 1929

at 8 p.m.

Conductors

DAME ETHEL SMYTH, Mus. Doc.

MISS MARY GRIERSON, Mus. Doc.

PROFESSOR DONALD FRANCIS TOVEY

Solo Pianoforte

PROFESSOR DONALD FRANCIS TOVEY

Leader of Orchestra—MR WATT JUPP

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PROGRAMME

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1. OVERTURE to "Die Zauberflöte" - - - - *Mozart*

2. SYMPHONIC VARIATIONS, "Normandy," for Pianoforte and Orchestra - - - - - - - *Somervell*

Solo Pianoforte—PROFESSOR TOVEY

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3. MASS IN D - - - - - *Ethel Smyth*

Conducted by the Composer

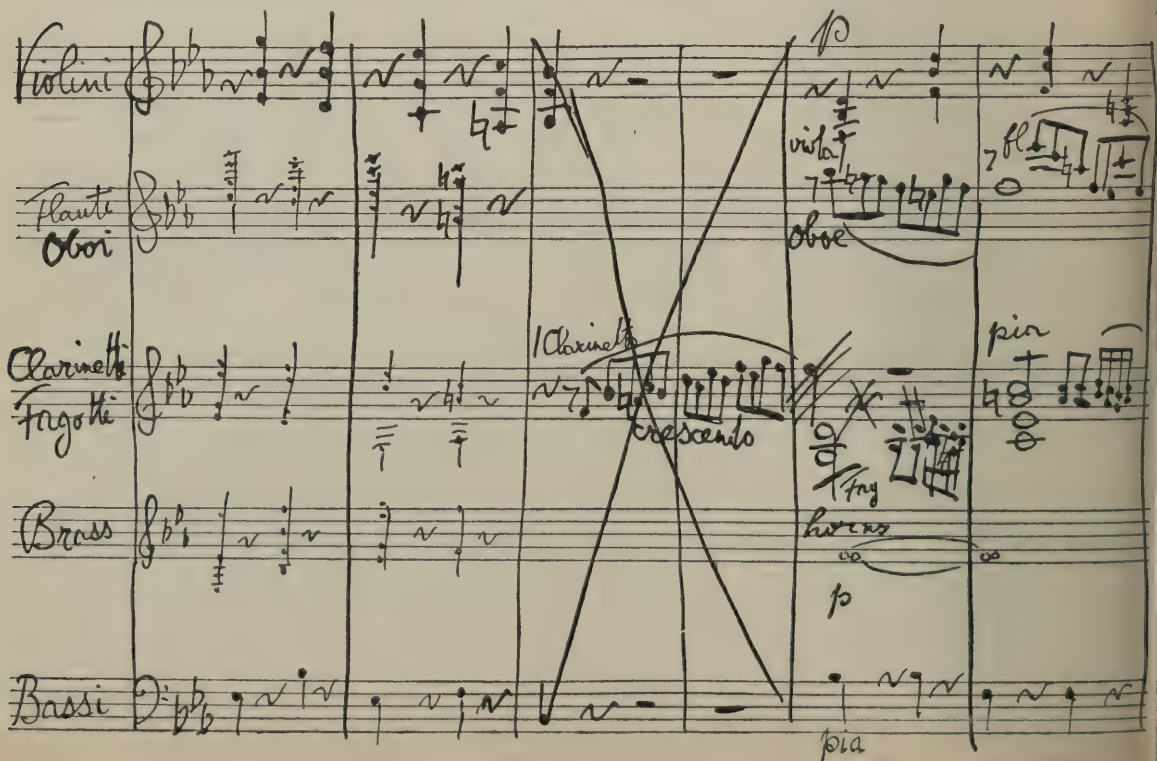
NOTES BY D. F. T.

I. OVERTURE to "Die Zauberflöte," - - - - *Mozart*

Readers of Mr Lowes Dickinson's "The Magic Flute" had no cause for surprise when in 1922 I chose the Overture to the most æthereal of Mozart's dramatic works as companion to Holst's "Hymn of Jesus" and Beethoven's Ninth Symphony. Mr E. J. Dent's book on the Operas of Mozart includes all his researches into the origins and purposes of "Die Zauberflöte"; and a remarkable performance that was given of it under his and Mr Clive Carey's direction at Cambridge some years ago (before the war) marked a new epoch in the British appreciation of Mozart in general and of this supreme achievement in particular. It is now well known that the apparently nonsensical pantomime which constitutes its libretto is, in spite of having been begun with more trivial intensions, a Masonic manifesto with the loftiest and most universally human motives. Goethe saw all that it implied, and actually wrote a second part to it, bringing its historical and political allusions up-to-date, and projecting his prophetic imagination into the future. This second part is by no means a mere scenario, and is well worth study to those who choose to go deeply into the meaning Mozart's opera had for persons of a later generation whose culture was not primarily musical. Mr Lowes Dickinson's allegory is not concerned with any such literary history; it represents the thoughts of a poet-philosopher on the present predicament of human society, and it takes its title from Mozart's opera because the philosopher is deeply susceptible to music and understands the full range of Mozart's ideals. In Mozart's Masonic fairyland the ideas of universal brotherhood are realised on no false assumptions of equality, and no oppression of the lower by the higher. Tamino and Pamina pass through the ordeals of fire and water and enter into their kingdom in the light of Isis. The simpleton Papageno, who knows nothing of all this, and cannot hold his tongue, nevertheless finds his Papagena when he is reminded to play upon his glockenspiel instead of hanging himself. In these holy halls revenge is unknown; the enemy is forgiven and his doom is that he has made himself powerless. This spirit is reflected by Mozart in what is, if comparisons are possible, on the whole the greatest of his Overtures. He has no opportunity here for the sublime terror of the introduction to the Overture to *Don Giovanni*, where he foreshadows the music of the ghostly statue; nor can he produce a dramatic thrill by so diverting the end of his Overture as to lead to the rise of a curtain on a scene of adventure at nightfall. His task is simply to produce a formal Overture on a grand scale, combining without offence an almost religious solemnity with the lightness of touch required by other features of his pantomime. It is strange that so little comment has been made of the fact that Mozart's overtures are, with little or no paraphernalia of definite allusions to

themes in the operas, so closely fitted each to its individual purpose that it would be quite impossible to interchange them. The solemn use of trombones here and the all-pervading contrapuntal treatment of the opening subject (itself in fugue) make this by far the most intellectual and, with all its brilliant cheerfulness, the most serious Overture hitherto written for the stage. Gluck, in the overtures to *Iphigénie en Aulide* and in *Alceste*, had struck a lofty tragic note with primitive means; but it needed all the power of Mozart to strike a lofty intellectual note in the overture to a work the serious aspects of which were so entirely symbolic that it outwardly presents the appearance of a nonsensical pantomime. The only definite allusion to the rest of the Opera is in the "three-fold chord" that intervenes between the exposition and the development. This solemn chord, given out by the wind band three times three with pauses, is a Masonic signal which is heard at every turning point in the action.

Among many interesting uncatalogued items in the Reid Library is a publication by André (the original publisher of many of Mozart's works), consisting of the full score of this Overture exactly as it stands in Mozart's autograph, with certain parts printed in red; the red print corresponding to all that in Mozart's autograph was written later than the rest of the score. It has so happened that Mozart here used a much paler ink for the filling out than he had for the skeleton score which he drafted first. I here compress into as few staves as possible a passage from the second subject which shows an interesting alteration, where a little introductory run for the clarinet has been suppressed. The pale ink (or red print) I indicate by smaller notes.



II. "NORMANDY," Symphonic Variations for Pianoforte and Orchestra, - - - - - - *Arthur Somervell*

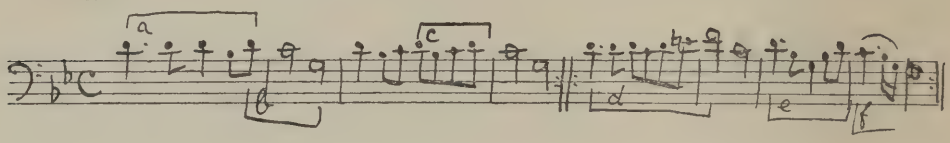
Pianoforte—PROFESSOR TOVEY.

The title of this work refers to its theme, a folk-song sung at the present day by the peasants of Varangeville. The notion of "Symphonic Variations" may perhaps also indicate something a little more definite than the mere general importance of the orchestra in their design: certainly it means more than Schumann meant by *Etudes Symphoniques*. Sir Hubert Parry's *Symphonic Variations* are strict variations on a short theme, but grouped in four great sections in *tempi* corresponding suggestively to the first movement, slow movement, scherzo, and finale of a symphony. Dr Somervell's variations are, after the first two formal counterstatements of his "Norman" theme, free fantasias which cannot possibly be numbered off into single variations,—the theme itself, for that matter, is not a closed melody but rather a thing that returns into itself. But these free fantasias have a very obvious resemblance to the four movements of a symphony; though on this view we must regard the three opening statements of the theme, with the following *cadenza* and *allegro*, as an introduction, beginning the main movement at the *alla breve time*, including its important 3/2 section as a middle part, and calling the later group of variations in 4/4 time either a return to the introduction or the first part of the slow movement. All these questions, however, are of less importance than the natural flow and inexhaustible variety of the whole work, which (in times when the motto of musical fashion is *omne ignotum pro magnifico*) are perhaps not so justly appreciated as the opposite qualities would be revered. At present, when a living composer says anything which can readily be understood, there is a real danger that the arbiters of musical fashion will assume first that they have understood all that he has said, and secondly that he has said nothing. Neither progress nor permanence in the fine arts have ever been secured by arbiters of fashion: it is even doubtful whether they have been hindered by them. When a work of art says a great deal, even the most favourable fashions can popularise only a fraction of its meaning. And, as Ruskin pointed out in one of his clearest and most accurate passages, it is really the loose and obscure writer that is least misunderstood: the clear and accurate writer is always taken up in mid-sentence by the careless reader who thinks he agrees with him.

We have here to deal with a clear and spontaneous work of art, so highly organised that its form is free, and so full of point that its clearness will not enable the listener to exhaust its meaning at a single hearing.

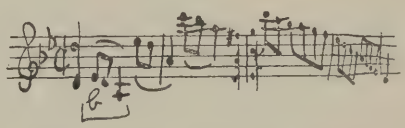
After a short and solemnly dramatic introduction, into which the figures of the theme are introduced by the brass instruments intervening softly in a remote key, the pianoforte states the theme in full, each of the two strophes being repeated by the orchestra :

No. 1—



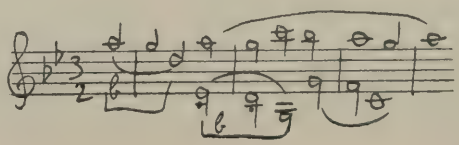
The oboe then takes up the theme, which thereafter bursts out in the full orchestra, coming at last to a pause which gives occasion for a *cadenza* for the pianoforte. Then, in a quick flowing *tempo* (*allegro*) the pianoforte begins a free development from figure (*d*) of Ex. 1, and continues, in dialogue with the orchestra, by an impassioned discussion of the three notes comprised in figure (*b*)—the most important and variously treated figure in the work. In spite of the interest of this whole passage it does not advance beyond an introductory manner ; the slow *tempo* returns, with the mood of the original theme ; and the figure (*e*), from its close, droops away in dreamy modulations ; when suddenly a new movement (*molto allegro* in 2/2 time) starts with a vigorous awakening.

No. 2—



Ex. 2 gives its introductory start, showing figure (*b*). The main new theme, beginning on the tonic, is only harmonically connected with " Normandy," but when it shifts its key to B flat the orchestra surges up with figure (*d*), and then, in D minor, gets into dialogue with the pianoforte on a new version of (*b*). At the climax there is a pause, and with a change to 3/2 time the pianoforte, imitated by various single instruments, works out a sustained and melodious new development of (*b*).

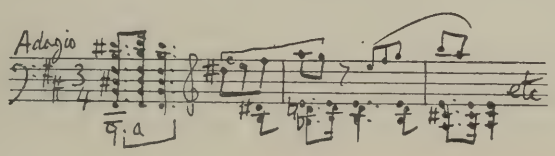
No. 3—



The orchestra interpolates a sentence which puts figure (*d*) into a similar new light. The pianoforte then resumes its sustained treatment of (*b*) with a shifted accent and a more flowing accompaniment. Soon the inner parts of the

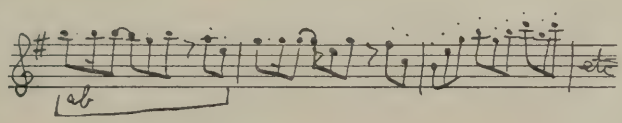
orchestra get to work on the theme of the *molto allegro.* The hint is not taken at once; but eventually, after very remote modulations the pianoforte asks suggestive questions, and the horn gives impressive warnings (figure (*a*), across the 3/2 time). The main theme of the *molto allegro* then swings back in such a way that the precise moment of the change back to 2/2 time is imperceptible. It continues on the same lines as before, but coming to its climax in the tonic, which gives it a distinct air of allusion to the form of a symphonic first movement. Its final close plunges into a return to a slower *tempo*, exactly half its pace, and slightly suggestive of the mood of the opening. What follows is in the manner of a sustained variation of "Normandy," chiefly in terms of figure (*c*). The pianoforte takes it up serenely with a sudden change to the major mode; and this change is followed up with increasingly intense calm and happiness. Here for the first time some development is made of the last figure (*f*) of the theme. Then the note deepens, as the pianoforte recalls the rhythmic figure of (*a*), (which has been absent for some time): and with a change of time a new section begins, which that figure pervades in great solemnity, with masses of deep harmony in the brass.

No. 4—



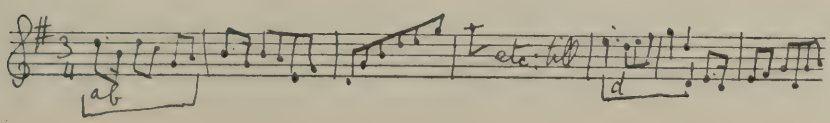
This is worked up with great breadth and swing twice to a solemn climax and a not less solemn quiet close. When it has died away the drum turns the rhythmic figure of (*a*) into a lively introduction to what may fitly be called a scherzo; of which the main theme is as follows—

No. 5—



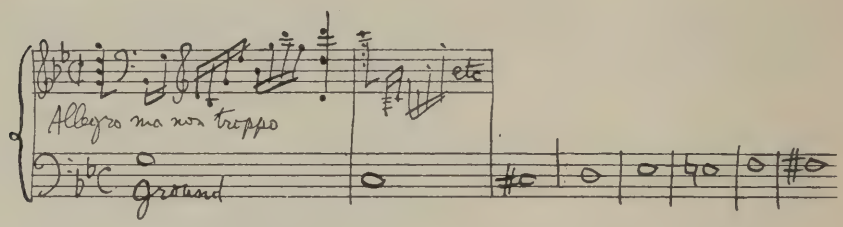
It alternates with a trio in which still more of the figures of "Normandy" are neatly embodied, while the drum maintains the rhythm of Ex. 5.

No. 6—



Modulating widely, this trio leads back to Ex. 5 in a new key, from which it easily swings back, not to its starting-point, E minor, but to its second key, G major, and thus rushes straight on into the finale, which begins in a very original way, with a series of wide curling arpeggios ending in violent chords on the fourth beat of a 4/4 bar. This explosive utterance conceals a ground bass,

No. 7—



on which the first part of the finale proceeds. The eleven variations on this ground show great variety in their unity; with the fifth there is a change to triple time, to say nothing of the happy entrance of the major mode for this one variation; at the ninth the 4/4 time returns, and the eleventh is a fierce climax. Meantime the figures of "Normandy" have been very happily interwoven at various points above the ground-bass, so that when the fury of the climax is spent nothing can be more natural than that the tune itself should, especially in its second part with figure (*c*), swing lustily in and stride from key to key with growing zest until the whole orchestra brings the work to a triumphant end.

INTERVAL.

MASS IN D - - - *ETHEL SMYTH*

Conducted by the Composer.

Soloists

ELSIE SUDDABY. PARRY JONES.
MILLICENT RUSSELL. STUART ROBERTSON.

Organist—W. GREENHOUSE ALLT, Mus.B.

This Mass was first produced in 1893, at the Albert Hall, by the Royal Choral Society, under Sir Joseph Barnby's direction, and apparently met with success. But after two years of vain endeavour to secure a second performance, it was put aside and forgotten. In 1923 the publishers, Messrs Novello, assured the composer that the work was "dead." Nevertheless, it was revived by Mr Adrian Boult at Birmingham in 1924. Last autumn, with its performance under the composer's direction at the Gloucester Festival, the ambition of a lifetime—to hear her Mass in a church—was attained.—E. S.

Modern settings of the words of the Mass raise two questions. First, are they liturgically convenient; that is to say, do they emphasize at moderate length the climax of the ritual and lose no time in disproportionately elaborating the rest? Secondly, are they religious music?

It is difficult to solve the first problem with the resources of a full orchestra. The text of the Gloria and Credo contains things which a full orchestral accompaniment must illustrate emphatically if it is to justify its existence at all; and the illustration of these texts tends to overshadow all the rest. And so Beethoven's Missa Solemnis in D is, *pace* the liturgiologists, after all a liturgical work—for the installation of a Royal Archbishop.

But when we talk of liturgical music we mean something more usual. After all, as Queen Victoria remarked, it is not *every* day that one marries the eldest daughter of the Queen of England, or is installed Archbishop. At all events, one may safely say that a Mass on the scale of Beethoven's or Dame Ethel Smyth's is not in any normal sense liturgical.

But religion, where it exists, is an every-day affair. And, if music and language have meaning, Dame Ethel Smyth's Mass is religious music. There is no "religiosity" about it; and the prayers of the Kyrie and

Agnus Dei are far from expressing a mood of resignation. But the music is throughout, like Spinoza, God-intoxicated; and, while it certainly does not acquiesce in the belief that in this best of all possible worlds everything is a necessary evil, it expresses an all-pervading joy in the things told by the text.

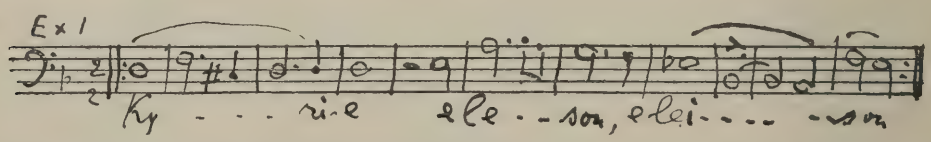
The almost constant prevalence of the key of D, which has sometimes provoked criticism, is a material element in the mood of the whole work; which is otherwise signally free from the kind of monotony or tautology that could be considered an oversight. The vocal writing, though sometimes difficult, inspires enthusiasm in the singers; and the score should become a *locus classicus* for the whole duty and privileges of choral orchestration. The composer has realised the truth, almost forgotten since Handel, that high notes, though exciting at a climax, are not the most sonorous for sustained final chords in a chorus.

No choral work within modern times is more independent of all classical or modern antecedents except those of artistic common-sense. The classical Mass that evidently agrees most nearly with the composer's outlook, is Beethoven's *Missa Solemnis;* but in no single point is the treatment of the text similar. Yet in listening to either Mass the text seems to be treated in the only possible way: impressively, with tremendous emphasis; but without trace of eccentricity or paradox.

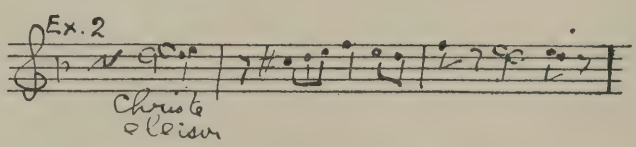
KYRIE.

		English Prayer-Book version.
Ex. 1	Kyrie eleison.	Lord have mercy upon us.
Ex. 2	Christe eleison.	Christ have mercy upon us.
	Kyrie eleison.	Lord have mercy upon us.

Dame Ethel Smyth treats the Kyrie as a cry *de profundis.* The following theme pervades it as a ground-bass—



It rises into the upper parts, and at the Christe eleison, makes a tremendous climax with the aid of new figures—



The passion subsides into a mood which, if resigned, is a tragic resignation.

In concert performances the composer wishes to proceed from this to the Credo.

Credo.

Ex. 3 Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium;

Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patri per quem omnia facta sunt;

Ex. 4 Qui propter nos homines et propter nostram salutem descendit de coelis,

Ex. 5 Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est;

Ex. 6 Crucifixus etiam pro nobis, sub Pontio Pilato passus et sepultus est;

Et resurrexit tertia die secundum Scripturas;

Et ascendit in cœlum; sedet ad dexteram Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis;

Ex. 7 Et in Spiritum Sanctum Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas, Et in unam sanctam catholicam et apostolicam ecclesiam, Confiteor unum baptisma in remissionem peccatorum, et exspecto resurrectionem mortuorum,

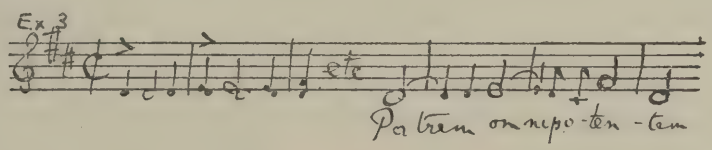
Ex. 8 Et vitam venturi saeculi. Amen.

I believe in one God, the Father Almighty, Maker of heaven and earth, And of all things visible and invisible:

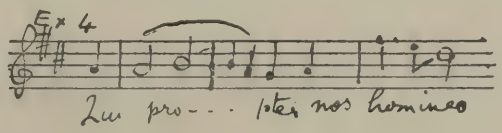
And in one Lord Jesus Christ, the only-begotten Son of God, Begotten of his Father before all worlds, God of God, Light of Light, Very God of very God, Begotten, not made, Being of one substance with the Father, By whom all things were made: Who for us men and for our salvation came down from heaven, And was incarnate by the Holy Ghost of the Virgin Mary, and was made man, And was crucified also for us under Pontius Pilate. He suffered and was buried, And the third day he rose again according to the Scriptures, And ascended into heaven, And sitteth on the right hand of the Father. And he shall come again with glory to judge both the quick and the dead: Whose kingdom shall have no end.

And I believe in the Holy Ghost, The Lord and Giver of life, Who proceedeth from the Father and the Son, Who with the Father and the Son together is worshipped and glorified, Who spake by the Prophets. And I believe one Catholick and Apostolick Church. I acknowledge one Baptism for the remission of sins. And I look for the Resurrection of the dead, And the life of the World to come. Amen.

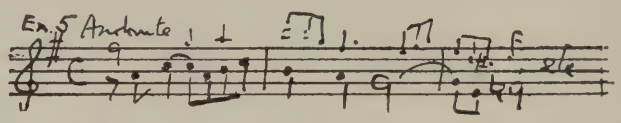
The opening, without competing with that of the Gloria, strikes a joyous enough note of contrast to the Kyrie, and maintains it with unfailing enthusiasm through all the eleven or twelve defining epithets that follow—



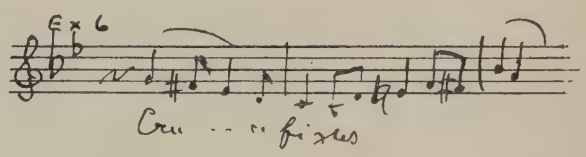
As with Beethoven, though in a very different musical language, the thought of the Godhead becoming human inspires a note of deep tenderness and warmth—



The mystery of the Incarnation is sung in strains of such spirituality as Palestrina would have approved if he had been brought into touch with our orchestral language. Yet there is no trace of Beethoven's modal treatment here. As throughout the Mass, the musical idiom is as personal as it is normal and classical—

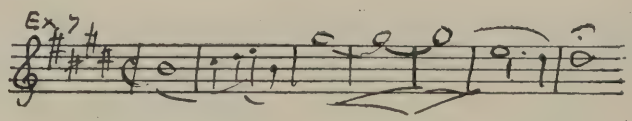


Profoundly sorrowful, and entirely without histrionic elements in its style, is the close-knit fugue which tells of the crucifixion—



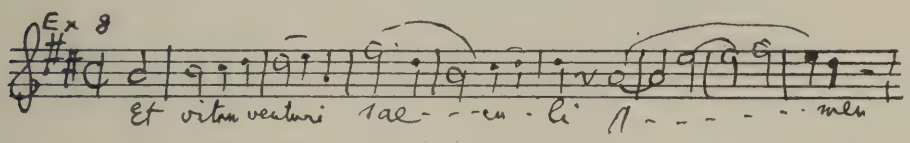
The resurrection and ascension are sung with the same joyousness as the opening, and on the same material. The effect is excellent as well as adequate, and it leaves the composer with forces in reserve by which one of the supreme things in Christianity may be treated in better proportion to the rest of the creed than has hitherto been the case with orchestral Masses. For it is a singular fact that this is the first Mass since Palestrina in which the composer has laid stress on the clauses which most of all would seem fitted to inspire anybody to whom religion is an experience at all. The structural difficulties of a big orchestral Credo are such that these clauses, coming just after those of the Resurrection and the Day of Judgement, usually leave the composer in the position of dealing with an anti-climax in a long series of doctrinal details which serve for little more than a period of relaxation before the final climax, *et vitam venturi saeculi.*

But here the clauses, from *Et in Spiritum Sanctum* onwards, make one of the great moments in the Mass. A theme, in a mysteriously bright key, not less etherial than that of the Incarnatus—



alternates with energetic short fugatos for full chorus (*Dominum et vivificantem*, etc.), as if to show the mighty works that man can achieve when the Spirit moves him.

At last, after the word *mortuorum* has reverberated in solemn darkness, the hope of a life to come is breathed faintly, and then sung triumphantly in a fugue on one of the grandest of themes—



Sanctus.

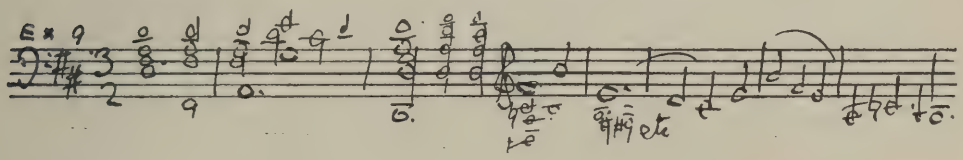
Ex. 9 Sanctus, sanctus, sanctus, Dominus Deus
Ex. 10 Sabaoth. Pleni sunt coeli et terra gloria tua; Osanna in excelsis.

Holy, holy, holy, Lord God of hosts, heaven and earth are full of thy glory. Hosanna in the highest.

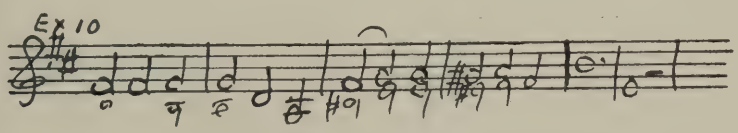
Ex. 11, 12 Benedictus qui venit in nomine Domini. Osanna in excelsis.

Blessed is he that cometh in the name of the Lord.
Hosanna in the highest.

Very solemn and quiet is the opening of the Sanctus—

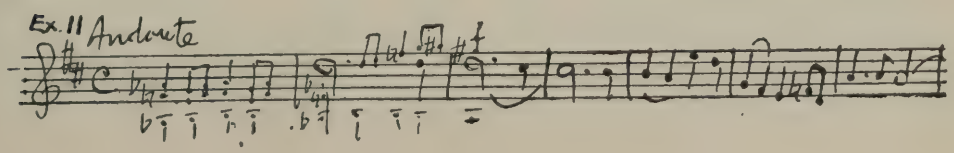


and the first expression of the words *Pleni sunt coeli* has the kind of warmth that shews that to the composer the Divine Glory is a matter that concerns humanity—

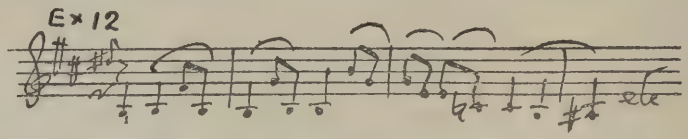


Soon the glory grows to a triumphant climax, to reverberate once more in the quiet of the devout human heart.

The Benedictus, beginning mysteriously in a momentary divergence into a remote key, is in the mood of the Incarnatus—



A semichorus of sopranos and altos softly accompanies the soprano solo; and a cor anglais has a counterpoint (or main theme) in a deeper tone—



At the Hosanna a trumpet joins the soprano, and enhances with its triumph the pure spiritual ecstasy of the mood.

Agnus Dei.

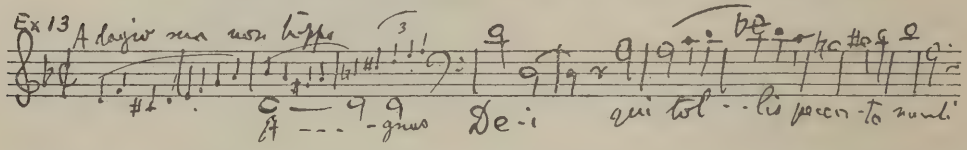
Ex. 13 Agnus Dei qui tollis peccata mundi, miserere nobis.

O Lamb of God, Who takest away the sins of the world, have mercy upon us.

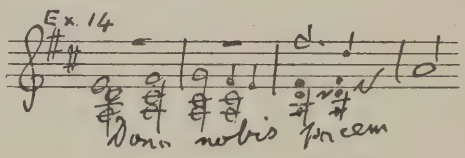
Ex. 14 Agnus Dei qui tollis peccata mundi, Dona nobis pacem.

O Lamb of God, Who takest away the sins of the world, give us peace.

The Agnus Dei begins in something like the tragic mood of the Kyrie—



but this passes, without any despairing crisis, naturally into the confidence that the prayer for peace will be granted—



Gloria.

Ex. 15, 16 Gloria in excelsis Deo.

Ex. 17 Et in terra pax hominibus bonae voluntatis.

Laudamus te, benedicimus te, adoramus te, glorificamus te; gratias agimus tibi propter magnum gloriam tuam; Domine Deus, Rex coelestis, Deus pater omnipotens.

Ex. 18 Domine Fili unigenite Jesu Christe; Domine Deus agnus Dei, filius Patris;

Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis;

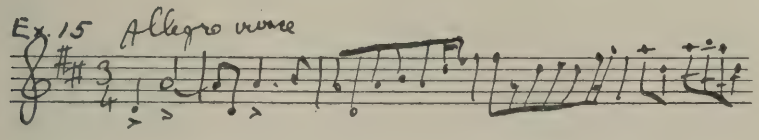
Ex. 19 Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus Jesu Christe, cum Sancto Spiritu in gloria Dei Patris. Amen.

Glory be to God on high, and in earth peace, good will towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God, heavenly King, God the Father Almighty.

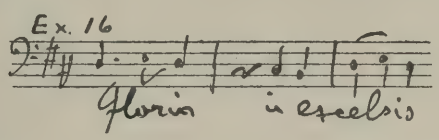
O Lord, the only-begotten Son, Jesu Christ; O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us.

For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

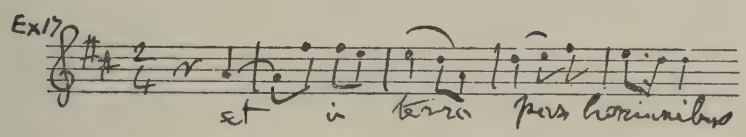
All the chimes in Christendom could not ring a more joyous peal than the orchestral opening of the Gloria—



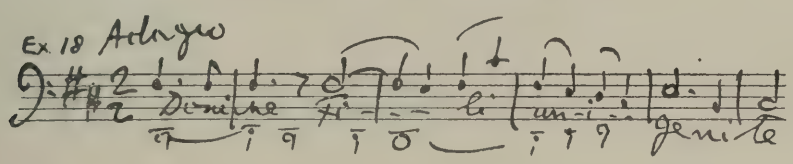
The voices, without effort, maintain the note of triumph—



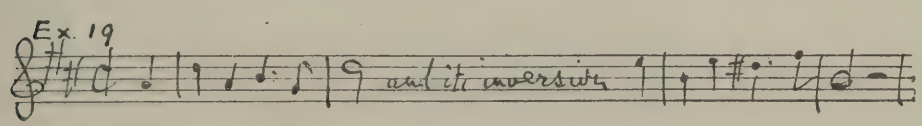
Nothing in this Mass is more original and more impossible to forget than the change of time and the radiant melody at *Et in terra pax*—



The mood of the *Qui tollis* is asserted where grammatical logic most demands it, already at the words *Domine Fili unigenite*—



One of the greatest passages in the Mass is the penultimate transition to *Quoniam tu solus sanctus.* The final movement has many themes, of which the most important hovers for a long while, dove-like, in the oboes before it takes shape in the full chorus.



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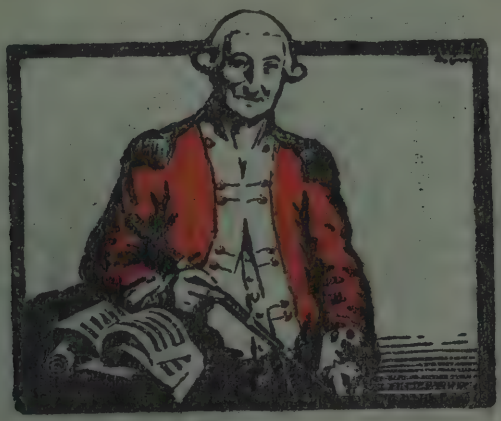
a Member of St Giles' Cathedral Choir.
b Semi-Chorus ("Benedictus").

CHOIRMASTER—W. GREENHOUSE ALLT, MUS.B.

THE SIXTY-SIXTH SESSION OF

REID ORCHESTRAL CONCERTS

INSTITUTED in 1841



THE

REID SYMPHONY ORCHESTRA

THIRTEENTH SEASON

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SIXTH CONCERT

THURSDAY, 14th February 1929

PROGRAMME

WITH NOTES BY D. F. T.

PRICE ONE SHILLING

University of Edinburgh.

THE SIXTY-SIXTH SESSION OF

REID ORCHESTRAL CONCERTS

INSTITUTED IN 1841

REID SYMPHONY ORCHESTRA

THIRTEENTH SEASON

SIXTH CONCERT

USHER HALL, THURSDAY, 14TH FEBRUARY 1929

at 8 p.m.

Conductor

PROFESSOR DONALD FRANCIS TOVEY

Leader of Orchestra—MR WATT JUPP

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PROGRAMME

1. MARCH—" The Garb of Old Gaul " - - - *General Reid*

2. THIRD BRANDENBURG CONCERTO in G major, for Nine-part String Orchestra - - - - - - *J. S. Bach*

3. CONCERTO for Four Horns and Full Orchestra, Op. 86 - *Schumann*

4. CONCERTANTE SYMPHONY for Violin and Viola with Orchestra (Köchel's Catalogue No. 364) - - - - *Mozart*

5. SYMPHONY No. 7, in A major, Op. 92 - - - *Beethoven*

NOTES BY D. F. T.

FOUNDER'S DAY CONCERT

I. MARCH—"The Garb of Old Gaul" - - - *General Reid*

II. THIRD BRANDENBURG CONCERTO in G major, for Nine-part String Orchestra, - - - - *J. S. Bach*

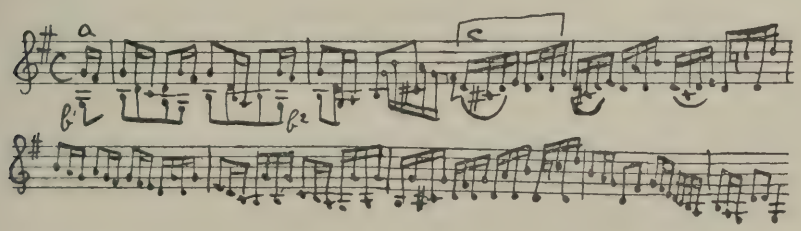
Allegro.

[Solo Interlude *leading to*]

Vivace.

This work is a *Concerto Grosso*, which term does not always imply the same thing but does here very fitly describe a concerto in which there is no actual solo, but nevertheless a clear contrast between the style of a *tutti* ritornello and the style of solo passages. This is effected by the grouping of the instruments. In the present instance the *tutti* ritornello, a long single sentence (the melody of which I here give in full), is scored in three-part harmony, which soon coalesces into two parts and finally into octaves; thus attaining a climax of resonance.

No. 1—

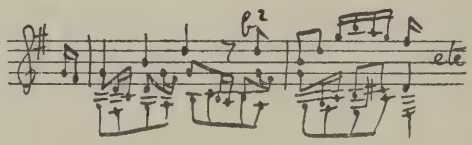


The orchestra then breaks up into nine parts, plus the bass and *continuo* (or unwritten harmonic filling out by a keyed instrument). These nine parts (three violins, three violas, and three violoncellos) discuss the figures of the ritornello (I have lettered these figures in my quotation) and allow themselves at increasingly long intervals to coalesce again into *tutti* outbreaks of this or that clause, thereby marking climaxes in various related keys. There is plenty of

clearly-marked variety in their possible groupings, more indeed than in any polyphonic concerto with a single solo or even such a quartet of solos as the Second Brandenburg Concerto with its flute, oboe, violin, and sopranino trumpet. For you may have the violins coalesced into *tutti* while the violas and 'cellos are divided; and in one very impressive Leviathan-like passage the 'cellos are disporting themselves in a vigorous solo style, though, for the sake of clearness, they are playing in unison. To judge by what passes for orthodoxy on the subject of Bach's scoring you would believe that he never considered how to make things clear, but only how to keep his contrapuntal schemes complete and methodical. This is not so: often it is only the theorists who think that a passage is unintelligible unless they can hear "the subject," whereas all that really matters is the mass of harmony and the balance of the musical sentence as a rhythmic whole; and hardly less often Bach's method of scoring is as carefully balanced as Mozart's or Wagner's; only you must not be guided by modern editorial marks of expression, which take no account of the axioms of Bach's art-forms (*e.g.*, this distinction between solo and *tutti*), the instruments for which he wrote, and the acoustics of the places where the music was to be played.

From the many episodes which diversify this very large first movement I quote the surpising fresh start which is made, about in the middle, by the first theme treated in a new combination suggestive of the opening of a triple fugue.

No. 2—



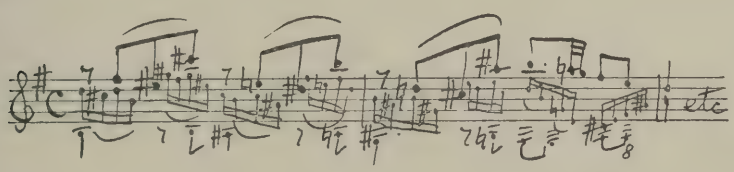
Surprises are still in store, up to what seems the final ritornello, which is expanded in its last phrase by the interruption of just one more dispersal of the strings into their thrice threefold division.

Some time after Bach had produced the Brandenburg Concertos he used this movement as the introduction to a Church Cantata (*Ich liebe den Höchsten*), and turned the nine parts into fourteen, by adding two horns, two oboes, and a *taille* or alto oboe. He also greatly lightened and cleared the bass, and gave very complete figuring for the guidance of the *continuo* player. This figuring should be used without reservation; and, speaking generally, performances of Bach's concerted music without a filled-out *continuo* are a mistake excusable only on the ground that most of the published fillings-out are worse than nothing at all. The improvements in the bass should also be adopted, but with careful rejection of those particular alterations that result only from the additional wind-parts. It is unfortunately impossible to use these magnificent wind-

parts in performances of the Concerto as such, for Bach did not arrange the finale for them.

After the first movement there are two queer-looking *adagio* chords forming a half-close on the dominant of E minor. Handel has familiarised everybody with the effect of a half-close in such a key, by way of prelude to a quick movement in the relative major: but the chords as they stand here seem to mean nothing, and are therefore generally omitted. It is as certain as any human inference can be that Bach here extemporised a slow movement or instrumental recitative on the harpsichord, and that these two chords represent its close, as joined in by the orchestra. By great good fortune Bach happens to have written a derelict slow movement in his maturest style which exactly fits this place, except that its last chords are on the dominant of G, a trivial discrepancy which can be easily remedied by altering the orchestral chords to suit it. The last of his six great sonatas for cembalo and violin went through extraordinary vicissitudes in three successive versions, during which it borrowed an aria from a church cantata, and a gavotte and courante from a clavier partita. During these changes it shed a beautiful little *adagio* which had never had any other home and which is undoubtedly wanted here. It has just the ruminating character which an idealised extemporisation should have, though it conceals a close-knit form something like a three-part Round that should change its key at each entry, or like a ground-bass that every now and then goes to a new key, and sometimes rises to the surface. In No. 3 I give its three principal themes in the combination to which they attain in the course of their exposition. Other counter-subjects arise later.

No. 3—



The finale is a kind of gigue in binary form with the second part just three times as long as the first. For the sake of clearness in all its wheeling dance, the basses are never divided; but the upper strings, without sharply marking the line between *tutti* and solo, bring out every variety of combination, division, and unison.

III. CONCERTO for Four Horns and Full Orchestra, Op. 86 *Schumann*

Horns

W. WORSLEY. D. HARRIS.

H. WOOD. N. BELTRAMI (in place of F. LADLEY).

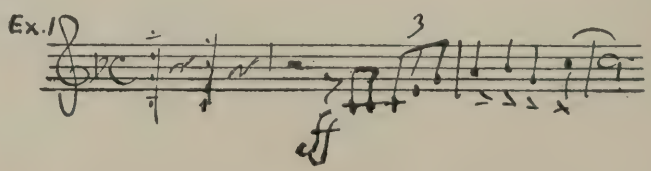
Lebhaft, *leading to*

ROMANZA: *leading to*

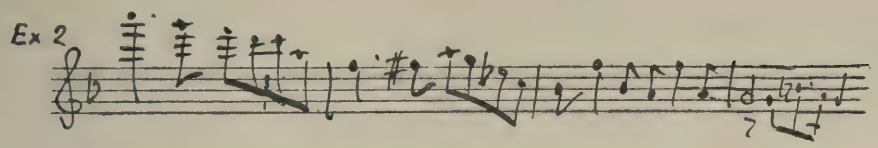
Sehr lebhaft.

This Concerto is notorious as the most difficult composition for horns since the fireworks which Haydn entrusted to the players of Prince Esterhazy's private band. Performances of it will always be a rarity; and Schumann himself acknowledged that the piece was "a real curiosity." Like all music that presents the listener with a rare example of tone-colour, this Concerto has given rise to expressions of opinion that would not have been ventured so readily with a more familiar art form. The writer on Schumann in Grove's Dictionary says that the ear soon gets fatigued by the four horns; but omits to notice that the work is too short to give much time for the fatigue to become alarming. Mr Cecil Forsyth in his admirable book on orchestration says that Schumann shews in this piece no idea of how to write for the horns. It is certainly true that Schumann's idea is not normal, as Mozart's, Wagner's, or Mr Forsyth's would have been. But Schumann's idea certainly exists, and it is certainly no worse than Haydn's idea of writing for the four virtuoso horn-players of Esterhaz, and probably hardly worse than the whole idea of coloratura-singing from the time of Handel to that of Bellini and Donizetti. Prout is nearer to critical insight when he quotes the first quartet-passage (from Ex. 3 onwards) as a praiseworthy example of the genuinely vocal style which the horn should, like the human voice, be allowed to enjoy.

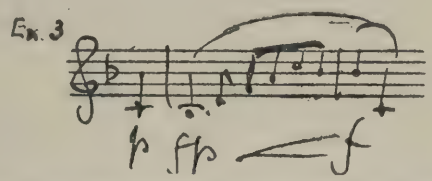
For the rest, this terse and brilliant little work shews all Schumann's romantic enthusiasm and wealth of epigrammatic melody. After an introductory signal—



the full orchestra bursts out with an impulsive melody—

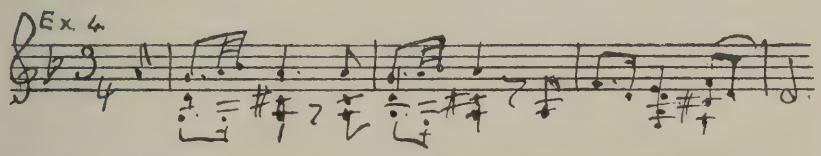


followed by lyric melody for the four horns—



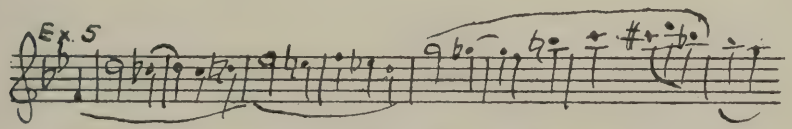
The movement is then worked out in a terse aria-like sonata form, with several other themes, and no ambitious or lengthy development, but with plenty of dramatic *Freischütz*-like touches to mark such incidents as the beginnings of the recapitulation and coda.

The slow movement is an admirable example of the type of short Romance, on quiet little epigrammatic tunes, which Schumann introduced into his symphonies. The first theme—

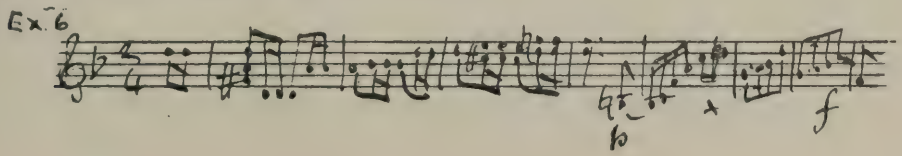


is followed by a dialogue in canon between the first and second horn, on a new theme. (Why Schumann doubled the second horn by a trombone nobody will ever know. He certainly did not know, and it is a mistaken piety that would ruin his music by playing such disastrous vagaries as written.).

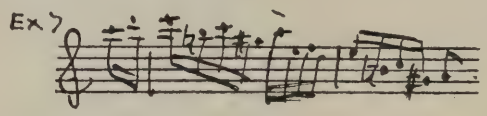
The middle section is filled by one of Schumann's most beautiful and profound of melodies—



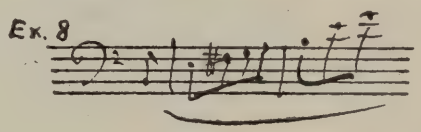
The first theme returns and briefly concludes in gloom. But the gloom is broken by trumpet-calls which bring in the finale with a lively theme set harmonically at an unexpected angle to the main key—



With much of Schumann's quizzical Browningesque manner, this finale is nevertheless melodious, like the rest of the work. As in the first movement, the "second subject" arises, aria-like, in merely decorative continuation of the first. Its themes do not need quoting. The development, on the other hand, is full of episodic ideas, of which the following—



has a very amusing effect, especially when, in combination with it, the orchestra, followed by the horns, intelligently anticipates Wagner's *Rheingold*—



But soon the glorious melody from the middle of the Romance (Ex. 6) in the remote key of E major, invests with solemnity the process of returning to the recapitulation.

In the coda a brilliant new idea is combined with Ex. 7, and the four horns carry it out *con bravura* to the end.

IV. CONCERTANTE SYMPHONY, for Violin and Viola with Orchestra (Köchel's Catalogue No. 364) - - - *Mozart*

Violin—W. Watt Jupp.

Viola—J. Fairbairn.

Allegro maestoso.

Andante.

Presto.

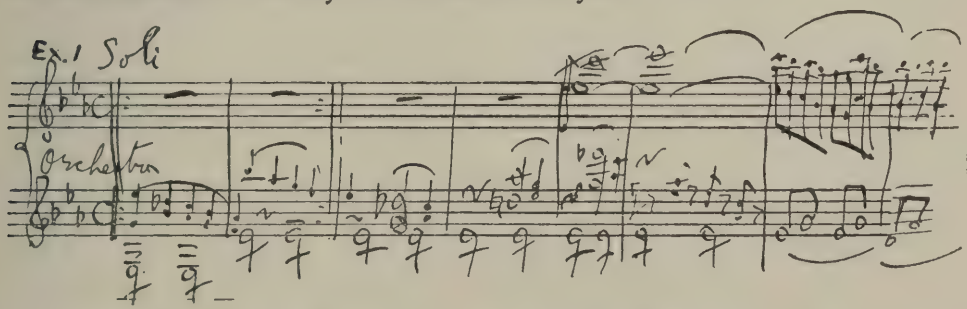
This Double Concerto belongs to Mozart's early middle period, about that of the Paris Symphony. Mozart's early development reached different stages in each art-form at the same date. Only two of the pianoforte sonatas are later than this work, but it is earlier than what we regard as early in his career as an opera-writer. It represents the culmination of his interest in the solo violin, being the last of his concertos for any stringed instrument. But it is early and temperamentally young, almost boyish, in its outlook on musical form. The finale is witty; but a little more of its lazy breadth would have brought Mozart

over the border-line into the kind of thing he caricatures in his *Musikalischer Spass*, where the village composer's phrases get longer and longer the faster he plays, until the effect is that Achilles never catches the tortoise. Yet there never was a time in which Mozart did not thoroughly know what he was doing ; and this work remains safely this side of caricature even in its loosest moments.

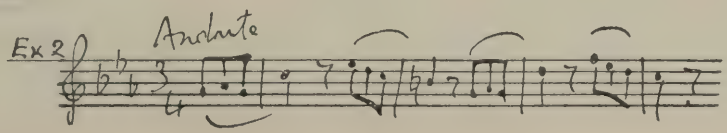
The scoring, though for a small orchestra, has a special richness in the fact that the orchestral violas are permanently divided into two parts. The solo viola is directed to be tuned a semi-tone higher, and is accordingly written in D, while the other instruments are written in E flat. Such procedures were not uncommon in the eighteenth century, and were so common in the seventeenth that one almost wonders whether a standard tuning can have been worth while. The motive for the device in this particular case is that if the viola in question is not a very good instrument it becomes more brilliant by having its pitch raised. But a fine instrument loses more than it gains by the process ; and to insist on it is a mistaken piety. (As a compromise it has been suggested that the viola should remain unraised, but yet play, as written, in D. But this modernises the harmony to an extent not contemplated by the spirit of compromise.)

In this large and loose-limbed work the opening *tutti* of the first movement contains about six contrasted themes, to which the solo passages add another five in the exposition, besides basing the whole development on new episodes. The balance of the form is perfect, but obviously we need not trouble to quote a dozen themes to prove this.

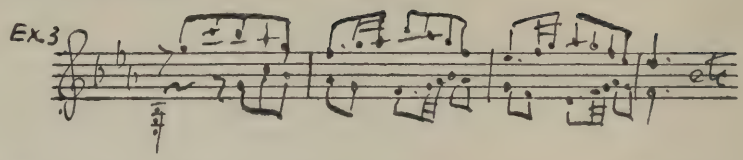
What is worth quoting is the majestic little epigram which ushers in the violin and viola. That long-sustained octave with which they begin is a great event in musical æsthetics, and the preceding theme is brilliantly used as a basis for the transition to the key of the " second subject "—



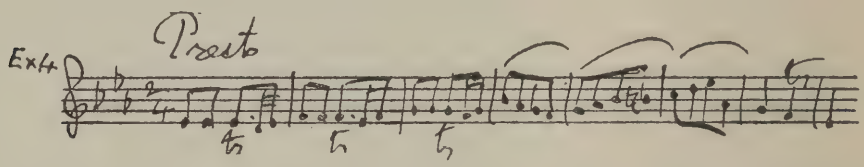
From the tragically majestic slow movement two themes may be quoted : the first theme—



and the "second subject"—



The finale goes at sixty miles an hour, but in a comfortable car which reduces the exercise to sitting in a draught. Where this is the shortest clause in the typical sentence there is no hurry!—



The other themes (five or six of them, not counting running passages), may speak for themselves.

One of the most delightful features of this work is that, as Mozart could not expect two virtuosos to extemporise together (though he and Clementi did so in public), he had to write their cadenzas. Hence this Concerto has ideal cadenzas, which, in character with the rest of the work, do not confine themselves to themes already heard, but have plenty of topics of their own.

INTERVAL.

V. SYMPHONY No. 7, in A major, Op. 92, - - *Beethoven*

Poco sostenuto, *leading io*

Vivace.

Allegretto.

Presto.

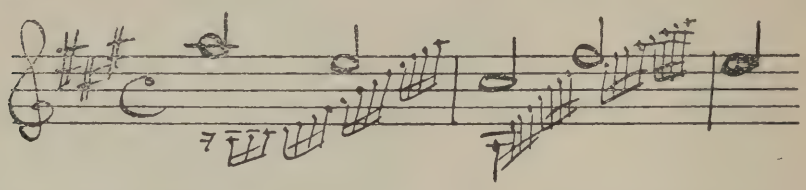
Allegro con brio.

Beethoven's Seventh and Eighth Symphonies, written in 1812, were, like his Fifth and Sixth (some four years earlier) produced almost as twins. He was vaguely meditating a third companion of which he knew this much, that it was to be in D minor. After some ten years the Ninth Symphony did take shape in that key.

The Seventh Symphony has been called the Romantic Symphony; rightly, in so far as Romance is a term which, like Humour, every self-respecting person claims to understand, while no two people understand it in the same way. There is no "programme" to the Seventh Symphony, and no reason why we should not call it Heroic (which is one aspect of Romance) except that Beethoven himself has bespoken that title elsewhere. The Symphony is so overwhelmingly convincing and so obviously untranslatable that it has for many generations been treated quite reasonably as a piece of music instead of as an excuse for talking about the French Revolution. Berlioz, it is true, talked sad nonsense about the *Vivace* being a *Ronde de paysans.* But that was a long time ago, and though, as W. E. Henley pointed out, Berlioz is very good reading, we need not go to him for information about anything but his own state of mind as he would like us to conceive it. Nobody now sees anything "rustic" in the main theme of the *Vivace*, and though it would be quite easy and even profitable to devote a voluminous analysis to the subtleties and profundities of this one of Beethoven's greatest works, there is no popular heresy or pitfall for the listeners of to-day. Probably of all Beethoven's works the Fifth and Seventh Symphonies are at present the best understood both in detail and as wholes. This does not make either of them the less exacting for orchestras and conductors: the scoring is exceedingly full of pitfalls, though the deaf composer's imagination never fails in the essentials of his miraculous inventions. But with works that are so rightly understood by the world at large, analysis or other verbal description must find its chief scope in the lecture-room rather than the concert-room. A winter session might well be devoted to lectures on the Seventh Symphony: they would not exhaust the subject. Here the best I can do is to quote the themes in such a way as to select what might otherwise be missed.

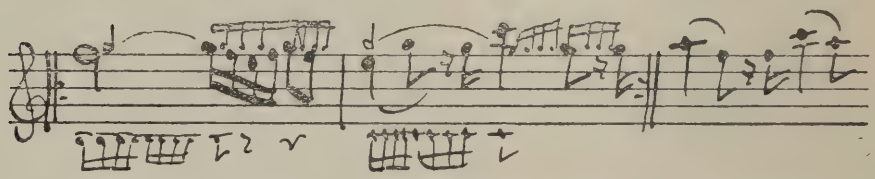
The Introduction is in itself a movement of considerable development, containing two very fully-formed themes. The first I quote in combination with its sequel and accessory, the scale figure here given in small notes—

No. 1—



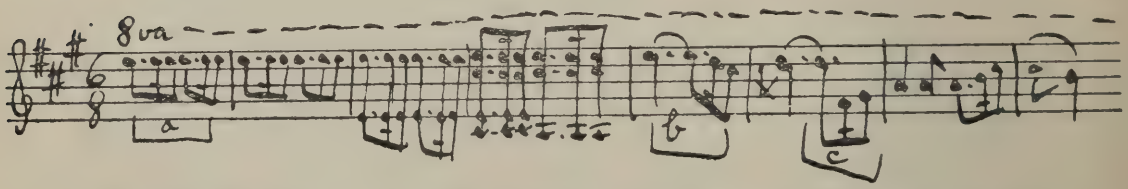
The second alternates with it twice, in a pair of remote keys (C and F). Here again, I give with it in small notes the accessory rhythmic figure which eventually leads, in one of Beethoven's most famous (and, when it was new, most notorious) passages, to the *Vivace*—

No. 2—



That famous passage gives rise to the dactylic rhythmic figure which pervades almost every bar of the *Vivace*, much as the four taps of "Destiny at the door" pervade the first movement of the Fifth Symphony—

No. 3—

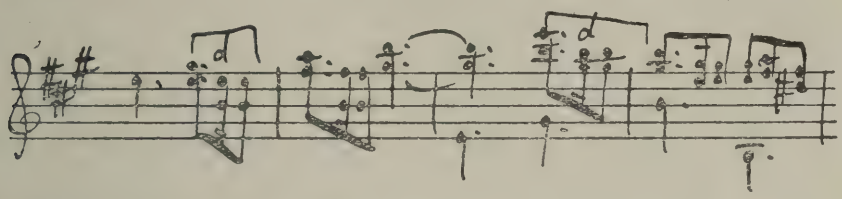


The letters by which I mark the figures of the First Subject may help anyone curious in such matters to trace the many and various derived themes to their origin. But it must not be forgotten that the individual character of a derived theme is a fact of perhaps greater importance than its origin, interesting and natural though that may be. Still, it is possible to hear too much about the way in which a whole work is based "on the one idea embodied in its first four notes"; and some day an analyst may arise who will administer a drastic cure by getting people to swallow the soul-stirring doctrine that every piece of music whatever is based on the one idea embodied in a figure of one single note.

The beginning of the Second Subject, like that in the Eroica Symphony

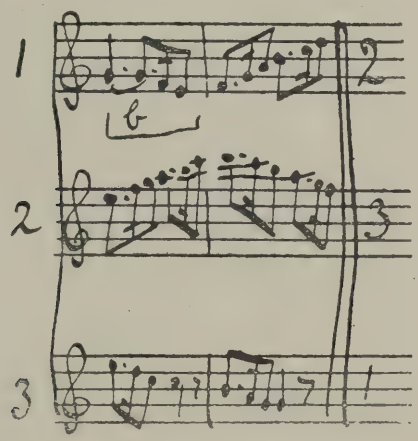
has often eluded the commentators, in spite of its containing one of the most important figures (*d*) in the movement. The only difficulty in finding it comes from the habit of searching for something that looks different on paper, instead of listening for the point at which harmony and phrasing settle firmly in the new key—

No. 4—



Most of the Development is derived, often very surprisingly, from the figures of the first theme. One of its most original features is the kind of Round with which it opens: I cannot resist the temptation of quoting the passage compendiously in the notation in which Rounds and Catches are usually written—

No. 5—



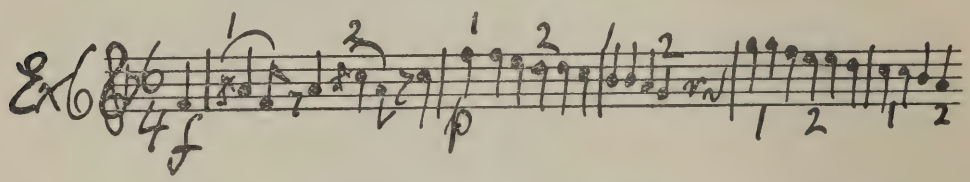
Soon after, the figure (*d*) from the Second Subject (No. 4) plays a considerable part. It also reappears in the final climax of the Coda, after the mighty *crescendo* which arose from that grand sustained note which frightened young Weber into declaring that Beethoven was "ripe for the madhouse."

At the first performance the slow movement was an instant success, and was encored; a thing which slow movements very rarely experience. Its popularity grew at the expense not only of the rest of this Symphony, but of other works; and concert-directors used at one time to insert it into the Eighth Symphony to make that brightest of comedies "go down"!

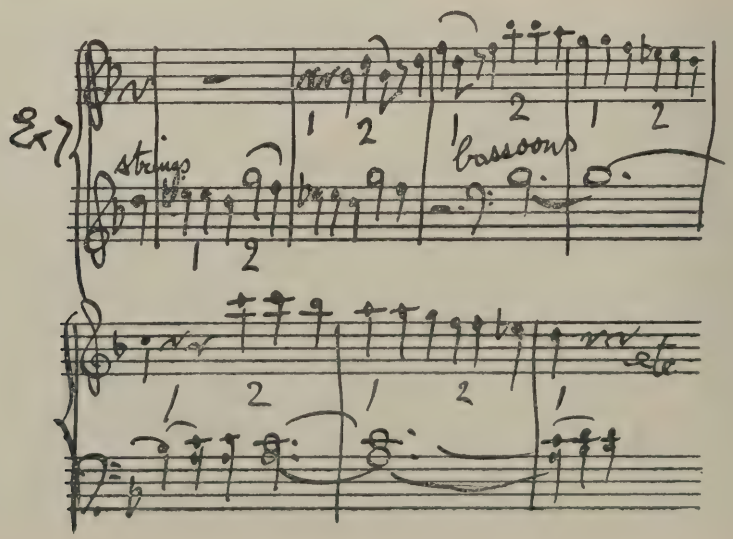
A fairly good clue to the *tempo* of this most impressive and solemn of *Allegrettos* is given by the fact that Beethoven afterwards thought he ought to

have called it *Andante.* This sometimes leads, like all corrections, to the opposite extreme: one must always hold the two facts of the published thought and the afterthought together. Beethoven could never have called it *Allegretto* if he had not thought it a little too fast for an ordinary *Andante.* Neither quotations nor descriptions seem necessary here.

Since I first issued this analysis (in the second season of the Reid Orchestra, 1918) Mr A. Siloti has given me, in conversation, an important light on the Scherzo. In the middle of the main section of the movement the oboe enters with the theme at such an odd point of the phrase-rhythm as to make the passage nerve-racking to players and conductors. Mr Siloti points out that what happens there is one of Beethoven's characteristic transformations of rhythm, and that its point becomes easily grasped by the performers if we conceive the bars to be twice the length, 6/4 instead of 3/4. In the affairs of the eye we are familiar with the same kind of transformation when we look at a pavement of black and white square tiles set diamond-wise. They group alternately into one cube on the top of two, and two cubes on the top of one. Thus the theme of this Scherzo, re-written in 6/4 bars, will first appear thus—



But when the oboe enters unexpectedly in the middle of the second part the rhythmic effect is as follows—

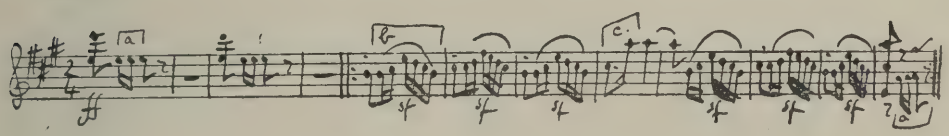


In the subsequent *crescendo* there would be a 3/4 bar missing if we had not thus construed Ex. 7. The "missing" of this bar brings the theme back to the position of Ex. 6, and also puts a new rhythmic construction on the now prominent new counterpoint given to the bassoons in Ex. 7. Why did Beethoven not use 6/4 bars in this and in other scherzos, which all present similar rhythmic double meanings? Because, besides these inversions of rhythm, there are really odd bars: there is one before the first double bar here, and it is idle to ask which bar it is. The life of a Beethoven scherzo culminates in just these whims.

It is unnecessary to quote the Trio, one of the most impressive and simple things in music, and surprising long after we know it by heart.

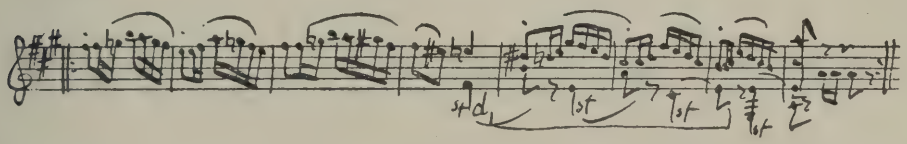
The Finale is and remains unapproached in music as a triumph of Bacchic fury. I can attempt nothing here by way of description; and my quotations can do no more than shew the first part of the First Theme (with the figures duly lettered for those who will promise not to be too curious about their development)—

No. 8—



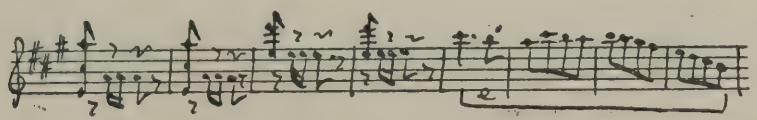
the second part thereof, for the sake of an important figure (*d*) in the bass, which in the Development is fiercely brandished on the surface—

No. 9—



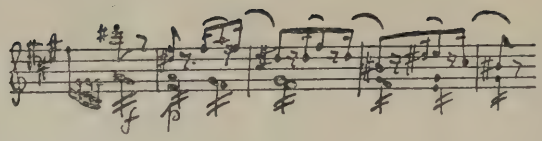
the Transition Theme (*e*) (rather difficult to catch at first, as the scoring is not favourable to it) destined to make an immense climax in the *Coda*—

No. 10—



and the beginning of the Second Subject, in an unusual key soon afterwards varied with romantic modulations in an exciting *crescendo*—

No. 11—



One of the profoundest characteristics in this Symphony is the fact that when the time comes for recapitulating these romantic modulations, while the general framework of the passage remains unchanged, the modulations are quite different. Schubert alone of Beethoven's younger contemporaries understood what this means to the life of the classical forms. Brahms understood it also, and thus was able to make those forms live after nearly half-a-century of pseudo-classicalism had driven most of the active-minded musicians into revolt. These points may be called technicalities; and they are, no doubt, symptoms rather than causes. But they may be of use after the music is finished and the memory tries to recapture some of its vibrations.

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THE

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THIRTEENTH SEASON

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SEVENTH CONCERT

THURSDAY, 28th February 1929

PROGRAMME

WITH NOTES BY D. F. T.

PRICE ONE SHILLING

University of Edinburgh.

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INSTITUTED IN 1841

REID SYMPHONY ORCHESTRA

THIRTEENTH SEASON

SEVENTH CONCERT

USHER HALL, THURSDAY, 28TH FEBRUARY 1929

at 8 p.m.

Conductor

PROFESSOR DONALD FRANCIS TOVEY

Solo Violoncello

MISS BEATRICE HARRISON

Leader of Orchestra—MR WATT JUPP

Concert under the direction of

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PROGRAMME

1. OVERTURE, *Der Freischütz* - - - - - *Weber*

2. CONCERTO for Violoncello and Orchestra - - - *Delius*

3. "LE ROUET D'OMPHALE" - - - - - *Saint-Säens*

4. PRELUDE for "L'après-midi d'un Faune" - - - *Debussy*

5. CONCERTO in D major, for Violoncello and Orchestra - *Haydn*

6. SYMPHONY in C major (Köchel's Catalogue No. 551) - *Mozart*

NOTES BY D. F. T.

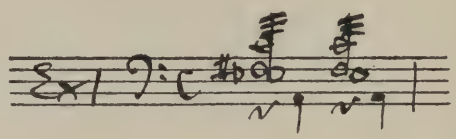
I. OVERTURE, *Der Freischütz* - - - - - *Weber*

The Overture to the most famous of Weber's operas is especially remarkable for the completeness with which it sums up all that music can tell of the story to be enacted. Weber, as usual, wrote it after the opera was finished. At the first performance it aroused such a storm of applause that the opera could not proceed until the overture was repeated. Yet the rest of the opera proved still more convincing, and revealed the real poetic power of the overture. The opera has had its ups and downs in respect of fashion; and we shall never quite recover that part of its romantic thrill that depends on genuine vestiges of superstitious horror, such as Weber's contemporaries felt. But we have by this time also got over the period of contemptuous reaction from such sentiments of horror; and we can therefore appreciate the art with which Weber treats the whole apparatus of his libretto. Edinburgh audiences, moreover, are in the fortunate position of having recent memories of a local revival of the work. It is interesting also to note that it has aroused a refreshing enthusiasm in Berlin, contrary to the fears of critics who prophesied that no *blasé* modern audience could listen to it without hostile merriment. But the truth is that, as Dr M. R James has proved, the old-fashioned ghost-story, without any phsychological jargon or up-to-dateness, is the most thrilling kind of all. It is the old traditional kinds of spook that are really gruesome; and Weber and his librettist knew the old traditions too well to make any mistake about them.

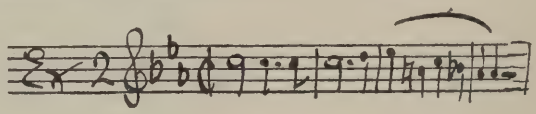
Max (or, for purposes of English singing, Rodolph), once the finest marksman in the forest, has mysteriously lost his skill, and is in despair. Caspar, his treacherous friend, tells him that on the night of a total eclipse of the moon it is possible to cast seven "free-bullets" in that accursed spot, the Wolf's Glen. These bullets never miss their mark. What Caspar does not say, is that the seventh bullet is guided by the fiend-huntsman Samiel, and that Caspar is gaining respite for himself by delivering Max into Samiel's hands. Samiel will direct the seventh bullet to the heart of Max's bride, Agathe; and despair will render his soul to Samiel. But Agathe is under the protection of a saintly hermit who stands by her at the fatal moment. The seventh bullet, baulked of its mark, claims Caspar, who dies with a curse. Max confesses his

guilt, and is promised pardon when he shall have redeemed himself in a year of probation.

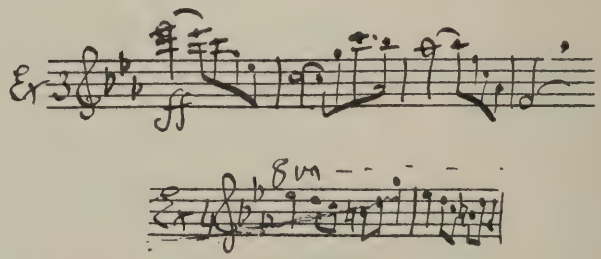
The Overture begins with a sound-picture of the depths of a forest. A lyric melody for four horns drifts in slow regularity, and dies away into a dark chord—



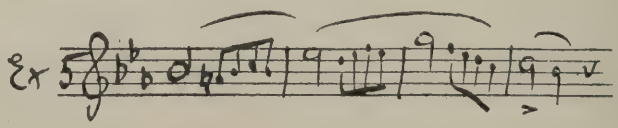
which indicates the fiend Samiel. The despair of Max (*Doch mich umgarnen finstre Mächte*) underlies the main theme of the allegro—



and the first *tutti* foreshadows the storm that closes the scene in the Wolf's Glen—



A summons from the horns and a passionate slow melody on a clarinet tell, in one of the most famous passages in romantic opera, how Max first looks down into the awful depth of the Wolf's Glen by the light of the full moon, as yet uneclipsed. Then we hear the main theme of Agathe—



In the development, which is, for Weber, very fine and concentrated, Ex. 4 is worked up in an excellent imbroglio. Agathe's theme penetrates the gloom and is mocked by a horrid echo from low trombones. This should be gruesome, and not, as Mr Cecil Forsyth calls it, a " circus effect."

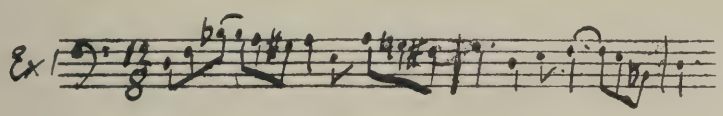
At last, after the darkest hour, virtue triumphs and the Overture ends brilliantly.

II. CONCERTO for Violoncello and Orchestra, - - *Delius*

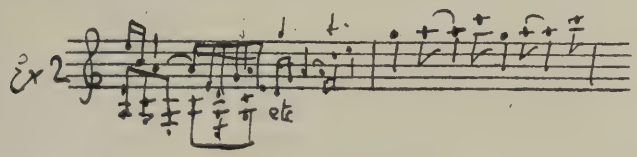
Solo Violoncello—MISS BEATRICE HARRISON.

The Violoncello Concerto of Delius completes the triad of similar works in his later style, and closely resembles his Violin Concerto and his Double Concerto; both of which have been heard at the concerts of the Reid Orchestra. The themes are numerous, but they proceed in simple succession as the moods, tender and subtle, of the composer dictate.

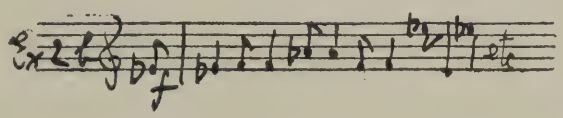
After a mysterious and declamatory introduction in a kind of Phrygian mode, the violoncello settles down to a theme in D minor, here quoted without its orchestral counterpoints. The *tempo* is moderately slow.



Another group, of livelier figures—

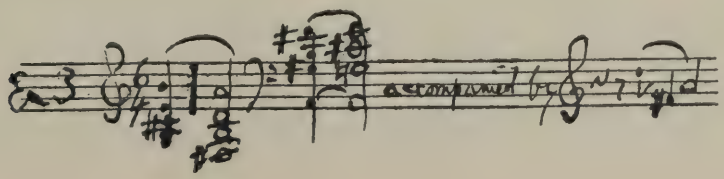


takes shape in a theme—

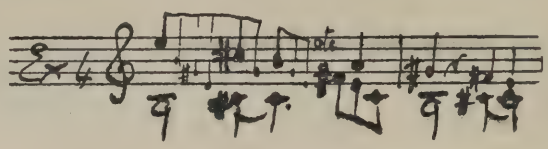


which eventually comes to a climax in the brass.

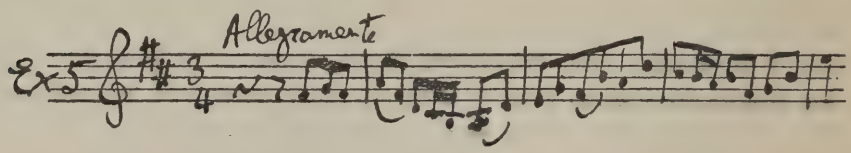
A middle stage in the work is distinguished by a group of graceful accessories around the following theme—



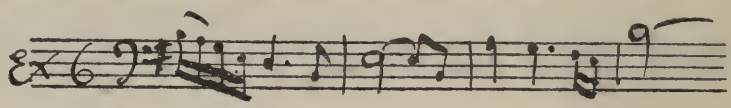
which afterwards combines with other counterpoints in shapes like this—



Then we return to a regular recapitulation of Ex. 1, followed by Ex. 2 in another key, or tonal region (a term that better describes Delius's harmonic system). As in the Violin Concerto, but on a larger scale, the Concerto now breaks into a definite new movement, a cheerful strain in plain D major—



A second theme alternates, with the tone-colour of G—

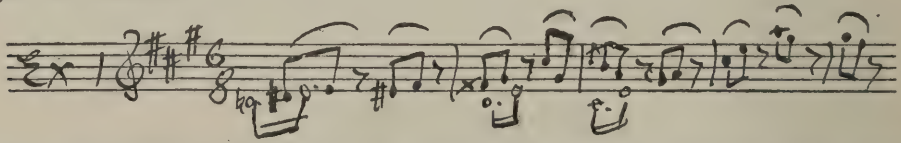


and on the chord of G the work expires peacefully, an "added sixth" persisting to the last.

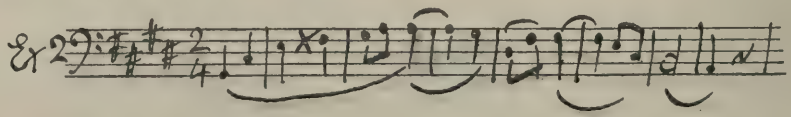
III. "LE ROUET D'OMPHALE - - - - *Saint-Saëns*

Perhaps the cleverest, certainly the prettiest thing Saint-Saëns ever wrote is his little symphonic poem which describes "la seduction feminine," the vanquishing of the strength of Herakles in the net spun by Omphale.

When her wheel is well started in its spin, the threads are woven into an elegant little tune—



which, transformed in various neat reversals of accent, entangles the mighty Herakles, whose groaning struggles—

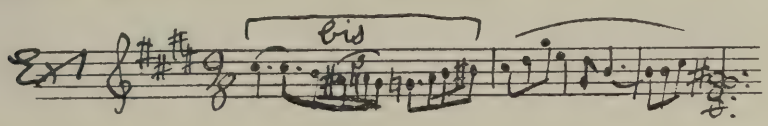


perhaps protest too much. The laughter of Omphale completes the illustrative scheme.

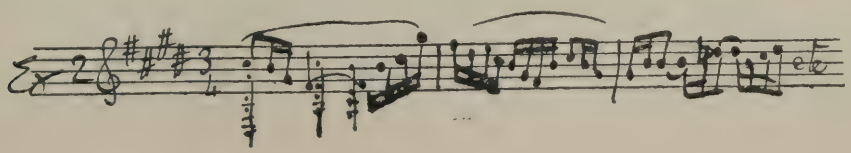
IV. PRELUDE for "L'après-midi d'un Faune" - - *Debussy*

The later poetry of Mallarmé represents an effort to make an abstract music out of the sounds of words; and it is the outcome of a jealousy that was growing in the minds of the poets of more than one language in the last days of the nineteenth century. Why should words be tied down to sense when music was free from any such external restrictions? Meanwhile, however, musicians were yielding to the pressure of popular curiosity, and displaying an increasing tendency to make their music illustrative of an external story, poem, or picture. And so the two tendencies meet in the beautiful work in which Debussy, entering upon the second phase of his sensitive and severely limited art, "illustrates" an early poem by Mallarmé. The result is not to be elucidated by the process, however touching, of translating Mallarmé's poem word by word with a French-English dictionary (to say nothing of the Portuguese-French phrase-book that guided the author of *English as She is Spoke*), and comparing the translation with Debussy's music bar by bar; though in fact Mallarmé's *L'après-midi d'un faune* was written in 1876, before he attempted to abstract sound from sense, and most of Debussy's prelude is in a language not far beyond Chopin's capacity to construe. Even so, we do not want to know "what the poem (or the music) is about." In one sense, it is about eight minutes. Further, it is about the afternoon, as spent by a faun. And we know that fauns are lazy creatures that live in forests and in hot climates. Probably, as Tennyson (in his own way another master of musical sound in harmless relation to verbal meaning) said of Lotus-land, it was always afternoon with Mallarmé's fauns.

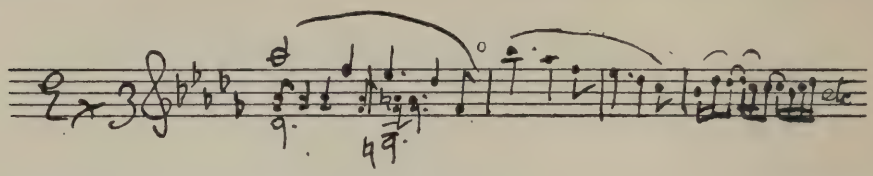
The music begins with the sound of the faun's flute—



Debussy has sounds for everything in the poem; and the *da capo* of Ex. 1, on a reposeful basis of E major, corresponds to the last lines in which Mallarmé returns to the mention of nymphs and woodland shadows. To trace other analogies would be a vexatious interruption of the music, and would only annoy those who know the poem well. A second stage in the music is marked by a theme of which the syncopated figure becomes important later—



The highest point of contrast is marked by a richly scored theme in D flat—



No one who knows the poem will deny that this music, at once erotic and ascetic, quiet and passionate, extemporaneous and perfectly calculated, is a true musical translation of Mallarmé's *L'apres-midi d'un faune.* Nor do I find the relation of the music to the poetry only the less definite in that a careful comparison of both leaves me quite unable to correlate passages as between them. On the contrary, this only shows that Debussy's sequence of thoughts is purely musical, and Mallarme's purely poetical.

INTERVAL.

V. CONCERTO in D major, for Violoncello and Orchestra - *Haydn*

Allegro moderato.

Adagio.

Allegro.

Solo Violoncello—MISS BEATRICE HARRISON.

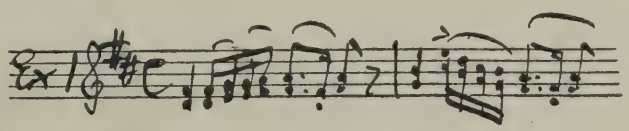
The concertos of Haydn all date from his Esterhazy period, and are on a small scale, like the horn concertos of Mozart. Their forms hardly deviate from those of the vocal air on a large scale ; but, even before the modern editor has enjoyed himself over them, they give remarkable scope for the art of the virtuoso player.

At present the only orchestral parts available for this Concerto are those of the venerable and voluminous Gevaert, whose reign over the Brussels Conservatoire and whose treatises on ancient music and modern orchestration sufficed in themselves to make an epoch in musical education.

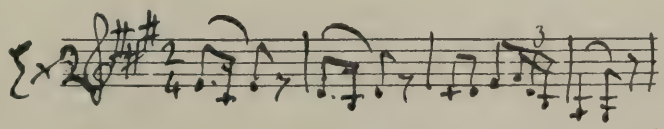
The worst of such thoroughness is that, where it re-scores the classics, the results are like the leg that was so beautifully suited for a top-boot—" Same size all the way up, sir ! "

Haydn's scoring of this Concerto was probably primitive, possibly for strings alone, and certainly the better for a pianoforte to exercise the obsolescent function of the *continuo.* That function being now exercised by Gevaert with a wind-band in the style of a full swell-organ, we will do our best to play the accompaniments gently.

The first theme surprises us by being based on a *cliché* we would have thought peculiar to Mozart. My knowledge of the lesser contemporaries of Haydn and Mozart is severely limited by my patience, and I have not found this *cliché* elsewhere—

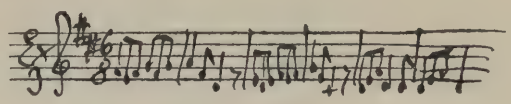


But in the slow movement the same cliché is followed by one equally peculiar to Haydn—



Nobody can tell me the exact notes of the tune of " Here we go gathering

nuts in May" ; but everybody agrees that the finale of Haydn's 'Cello Concerto is suspiciously like it—



And perhaps the wicked people who, with Mr Rudyard Kipling among them, persecuted the miso-auto-bureaucrat, Sir Thomas Ingle of Huckley, may have reverted to the Haydn archetype when they turned this innocent tune into *The Village that Voted the Earth was Flat.* At all events, bars 5 and 6 of Ex. 3 irresisistibly remind me of

Flat as my hat,
Flatter than *that!*

But we digress.

VI. SYMPHONY in C major (Köchel's Catalogue No. 551) - *Mozart*

Allegro vivace.
Andante cantabile.
MENUETTO. Allegretto.
FINALE. Allegretto molto.

Much may be forgiven to those who, like all sensible people, find "C major Köchel No. 551" a not very suggestive name by which to distinguish Mozart's last symphony from the cheerful little work in the same key (Köchel No. three-hundred-and-something), or the exquisite "Linz" symphony in C (Köchel No. four-hundred-and-something), which ought never to have been allowed to drop out of the concert-repertoire ; to say nothing of more than one interesting juvenile symphony in C among the first two hundreds of Köchel's Catalogue. Nor does Symphony "No. 41" prove much more helpful; especially when the miniature score misprints it 49 on the inside, and calls it No. 5 on the outside.

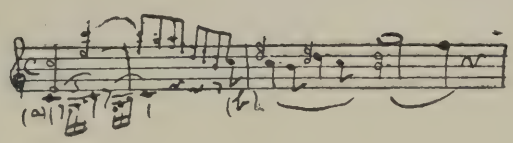
At the same time, the title "Jupiter" takes rank with the titles "Emperor Concerto" and "Moonlight Sonata" as among the silliest injuries ever inflicted on great works of art. Mozart's musical culture may have been Italian, but his artistic nature was neither Roman nor Græco-Roman. He was as Greek as Keats. He might have written a Zeus Symphony. He never did ; and this one is hardly nearer to Zeus than it is to Jupiter. It has pomp—but so has the messenger of the Gods. Hermes might do for it ; he is young enough, and Praxiteles made him reflective enough for Mozart's slow movement. But, after all, nothing is satisfactorily like the music but itself ; and even the diverting

light which another piece of music sheds on an important theme in the "second subject" of the first movement would mislead us if we forgot that the origin of the theme outside the symphony is as unlike its effect inside the symphony as the moon by daylight is unlike moonlight.

One of the most significant differences between Mozart's last three symphonies concerns the character of their themes. In the E flat symphony the themes are evenly poised between formulas on the one hand and attractive melodies on the other; with euphony always paramount. In the G minor symphony almost every theme is highly individual and, even when formal in phrasing, quite unexpected in its course. In the last symphony we reach what is really the final subtlety of an immensely experienced artist such as the god-beloved Mozart of the "Magic Flute" or the octogenarian Verdi of "Falstaff." Most of the themes are not only formal, but are actual formulas. There are people who mistake this for a failure to achieve originality. They, as Mark Twain pointed out, whistle or hum the melodies during operatic performances, to show their culture, "and their funerals do not occur often enough."

Here is the opening theme, a formula typical of Mozart, and in common use before him:—energetic gestures (*a*) alternating with gentle pleadings (*b*). The small notes show the radiant new accessories which adorn the quiet counter-statement which follows the majestic pageantry of the opening—

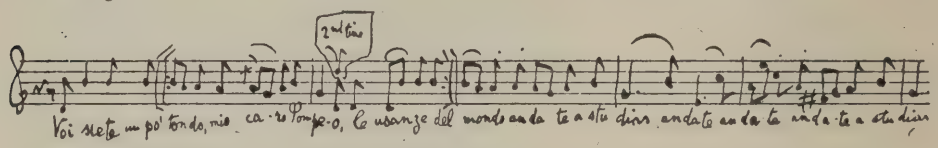
No. 1—



Analysists and historians make a plausible but unfortunate mistake when they prove Mozart a "formalist" by the fact that in old scores the printer takes advantage of the exactness with which the first twenty-three bars are reproduced after the development, and simply makes a *Da Capo* sign. (Pages 19 and 20 of the modern miniature score). Similar economies could be practised in the printing of the most modern music, including the Delius Violoncello Concerto; and if Mozart uses formulas that are incapable of variation, it is always in alternation with passages of perfect freedom,—indeed, he is free to use the formulas. The recapitulation of the quiet counter-statement will be found to be a very different story. The "second subject" is almost as varied and voluminous as that of the first movement of Beethoven's *Eroica* Symphony. Besides its opening new theme it produces several novel results from its treatment of figure (*b*) of No. 1 with the same touch of Straussian harmonic freedom as we noticed in the treatment of a similar figure in the Andante of the E flat symphony. Quite late in its course we have the following new theme, to which I give the text to which

Mozart first wrote the tune in a little air inserted in someone else's opera a year before this symphony was composed. Perhaps it is Mr Charles Surface (Lamb's appreciation of Joseph takes us too far from the humble regions of *opera buffa*)—anyhow it is some such perfect knight in the Utopia of Gallantry saying to a young Sir Peter, or some such harmless, necessary husband, "You are—may I say—a square-toes, my dear Pompeo; go and study the way of the world."

No. 3—



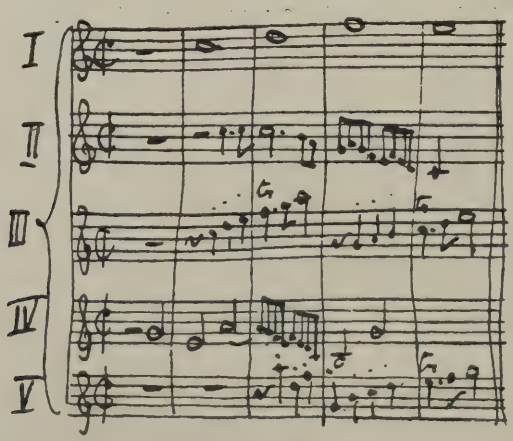
The art of Sir George Henschel would raise the naughty little aria to the poetic level it attains in the symphony.

The slow movement, a very finely developed example of first-movement form, can be thoroughly enjoyed without musical illustrations; but listeners need not be deprived of a share in the pleasure Mendelssohn felt when he found that the lovely reappearance of the first theme just before the final cadence-formula (bottom line of page 43 and top line of page 44 in the miniature score) was an afterthought added in the autograph on an extra leaf.

Then comes the bright little Minuet with its flowing lines, and its Trio which so gracefully agrees to everything so long as it gets it own way.

Here is the whole thematic material of the famous Finale, except the various continuations by which these ancient "tags" of counterpoint are turned into sonata-form tunes—

No. 2—



The æsthetic discovery that these themes are on the one hand mere "tags," and on the other hand suggestive of anything rather than the sonata-form into which

Mozart works them—this discovery marks an epoch in the history of criticism second only to that marked by Jeremy Collier's discovery that Shakespeare's "genius was chiefly jocular, but when disposed he could be very serious."

Of these five themes, No. I. first appears as the "first subject" with a tune-like continuation. No. II. follows it as pageantry, eventually to round off the whole Finale. It is sometimes inverted (*i.e.*, beginning at the bottom of the scale and curling up to the top). No. III. brings about the transition to the "second subject." Nos. IV. and V. appear in combination as the beginning of the "second subject," No. IV. being worked up into very close "stretto," *i.e.* answering voices pressing on each other afresh at every note. The tune-like continuation of No. I. then works up to a climax.

The development sheds new light on No. I. in dialogue with No. II. After the recapitulation a large paragraph is devoted to the exhilarating Coda which has, in Germany, earned for this Symphony the sub-title "with the Final Fugue." In a kind of fugal Round all the five themes are combined. At last No. I. breaks into its original tune-like continuation, and No. II. brings Mozart's last symphony to an end with a flourish of trumpets.

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THE SIXTY-SIXTH SESSION OF

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EIGHTH CONCERT

THURSDAY, 14th March 1929

PROGRAMME

WITH NOTES BY D. F. T.

PRICE ONE SHILLING

University of Edinburgh.

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INSTITUTED IN 1841

REID SYMPHONY ORCHESTRA

THIRTEENTH SEASON

EIGHTH CONCERT

USHER HALL, THURSDAY, 14TH MARCH 1929

at 8 p.m.

Conductor

PROFESSOR DONALD FRANCIS TOVEY

Solo Pianoforte

DR JOHN PETRIE DUNN

Leader of Orchestra—MR WATT JUPP

Concert under the direction of

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PROGRAMME

1. OVERTURE to *The Faithful Sentinel* - - - - *Schubert*

2. CONCERTO, No. 5, in E flat, for Pianoforte and Orchestra, Op. 73 *Beethoven*

3. PIANOFORTE SOLOS—

   (*a*) "Sposalizio," from "Pélerinages en Italie" - - *Liszt*

   (*b*) Capriccio, Op. 76, No. 5 - - - - *Brahms*

4. SIXTH SYMPHONY, in A major - - - - *Bruckner*

NOTES BY D. F. T.

I. OVERTURE to *The Faithful Sentinel* - - - *Schubert*

Der Vierjähriger Posten is a one-act opera which Schubert wrote, in the same year as his wonderful Mass in F, at the age of sixteen.

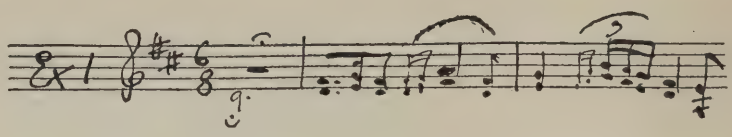
The plot is simple. A regiment that was quartered in a certain village received marching orders so suddenly that our hero was overlooked. He awoke to find his regiment gone, and, having no explanation of their disappearance, proceeded to make love to the heroine, a sweet maiden of the village. The curtain rises upon the day when, after four years of idyllic life, the lovers are confronted with the prospect of the immediate return of the hero's regiment. Death awaits the " deserter "; but he has the happy idea of putting on his uniform and shewing himself to his regiment as still on the sentry-go from which he has not been relieved for four years.

The dramatist Rolf Lauckner, who has worked with me and Fritz Busch in the rehabilitation of this and of another Schubert opera, and of Weber's *Euryanthe*, has added another character, the chatelaine whom the faithful sentinel has to guard. By this means we have been able to rescue several beautiful pieces from Schubert's other operas, and to give the slender plot a slender, but much needed, backbone.

These changes do not affect the overture, which shews Schubert's genius in charming boyishness. To prune its obvious redundancies would be sillier than any of the obvious defects that result from the boy's manifest delight and excitement over his own ideas. Stevenson's tadpole was quite right in laughing at the frog who scolded him for having a tail. The frog was wrong in denying that he himself had had a tail as a tadpole; and the tadpole was mistaken in inferring that the frog had never been a tadpole.

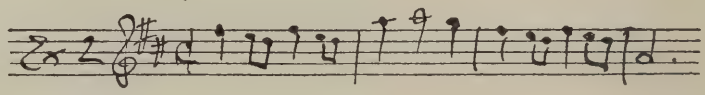
This Schubertian tadpole begins with an intelligent anticipation of one

of the subtlest and ripest of Schubert's later songs, the *Pause* in *Die Schöne Müllerin*—

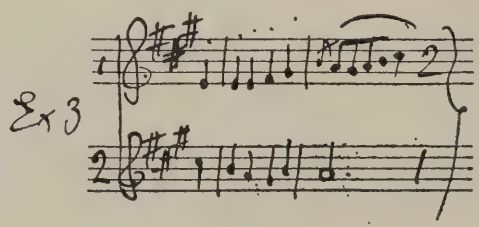


Its purport is the profound calm of the country side and country folk. A modulation to B flat strikes a darker note, without leaving the mood of picturesqueness.

The allegro starts with a delicious tune which the boy composer cannot hear too often—



Slight alterations will suffice (as with Haydn) to make it pass for a new theme; and even the really different " second subject " would, on the other hand, do perfectly well for a mere second strain to it; though it takes the form of a two-part round—



There are other ideas, mainly cadential: but here you have all the important matter of the overture. The modulations are masterly, and shew a natural sense of the theatre as well as of pure music.

II. CONCERTO, No. 5, in E flat, for Pianoforte and Orchestra, Op. 73.

Beethoven

Solo Pianoforte—Dr John Petrie Dunn.

Allegro.
Adagio un poco mosso ; *leading to*
Rondo. Allegro.

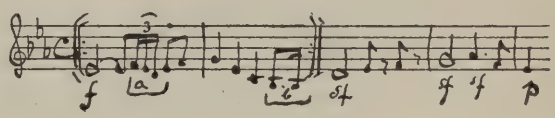
From the history of the *Eroica* we know how Beethoven would have appreciated the vulgar title by which this concerto is known in the British Isles. So we will say no more about that, but attend to the music.

Space forbids me to go into the important æsthetic principles which govern the classical concerto-form; though the misunderstanding of them on all sides often leads a serious conductor to get a rooted dislike to " accompanying " virtuoso concerto-players, and sometimes makes a serious concerto-player despair of bringing about any rational connexion between his reading of his own part and the perfunctory march-past of the *tuttis*. In " classical " times, however, things were worse, because success meant applause during the *tuttis*; and the first movement was usually played in the first part of the concert, while the slow movement and finale were played later on in the second part. Beethoven was glad enough to dedicate his violin concerto to Clement, though that artist not only divided it in this way, but, between the parts, played a sonata of his own on one string with the violin upside-down. Such is the power of the creative artist to use the realities that make his ideals, while ignoring the irrelevancies that obstruct them.

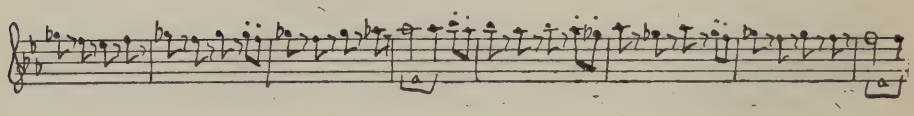
Nothing is more destructive to the chance of understanding a classical concerto than an attitude of indifference towards the *tuttis*. Grove's *Dictionary of Music and Musicians* still continues to cite Beethoven's Fourth and Fifth Concertos as marking steps towards the abolition of the conventional opening *tutti*. One might as well say that the Forth Bridge marks a step towards the abolition of the cantilever type of construction because it is approached by stone viaducts. The Fifth Concerto has a majestic introduction, in which the key of E flat is asserted by the orchestra and pianoforte in a rhapsodic outburst. This introduction re-appears once at the beginning of the recapitulation, and plays no further part in the story. As in the first movements of all classical concertos, including Brahms's, the main threads of the story are set forth very broadly, but with explicit avoidance of anything like development or combination, in the opening

tutti, which is best called by its primitive title of *ritornello*. In this concerto the *ritornello* is specially formal and voluminous; but we must be content with two quotations, though there are at least five distinct themes, and any number of important derivatives. Most of the derivatives come from the groups here marked (*a*) and (*b*).

No. 1—



No. 2—



Strictly speaking you cannot say whether any of the themes in a classical concerto-ritornello belong to the " first " or to the " second subject " until the solo part has gathered up all the threads and distributed them in the different keys appropriate to sonata form, adding whatever it thinks fit on its own account. Obviously enough No. 1 is the beginning of the " first subject "; and it so happens that No. 2, which sounds exactly as if it was going to become the principal theme in the " second subject," does not deceive that expectation as many an equally important theme has deceived it elsewhere in Mozart and Beethoven. In fact the whole procession of contrasted themes which this great *tutti* reviews, in severe monotony of key, gives an unusually faithful summary of what the pianoforte is going to discuss. The severe monotony of key provides a firm basis for the marvellous richness of the distant keys of B minor and B major (*alias* C flat), in which the pianoforte is hereafter to present two variations of No. 2 before the orchestra turns it into a rousing march in the orthodox key of B flat. The general plan of the whole movement is as follows :—

Introduction.

I. Opening *tutti* or Ritornello, containing all the themes.

II. First Solo entering quietly with a chromatic scale, and turning the whole opening ritornello into a vast exposition of a " first " and " second " subject : with such devices as the modulations just mentioned.

III. Close of the exposition by resumption of last stages of the ritornello, in the key of the " second subject." By a device first introduced by Beethoven in his C minor Concerto, the end of ritornello is now diverted into

a remote new key. Here in due course the pianoforte again enters with its quiet chromatic scale. (No concerto that boasts a modern or Mendelssohnian " emancipation from the conventional classical ritornello " can achieve such impressive entries of the solo part.)

IV. Development, dealing entirely with No. 1. The pianoforte part is, for all its beautiful colouring, at first no more than an accompaniment to the whispered dialogue in which the orchestra discusses No. 1, chiefly from the point of view of the turn which I have marked with the letter (*a*). By degrees the rhythmic figure, marked (*b*), becomes more insistent, till it arouses the full orchestra, and sets the pianoforte off into a furious passage of octaves, descending and ascending in dialogue with the strings while a solitary bassoon keeps the rhythm (*b*) mysteriously threading its way in the bass. I have called these octaves " furious "; but must take the opportunity of pointing out that the modern pianistic " *martellatto* " effect is utterly useless here. Not only could Beethoven's pianoforte not produce it, but no first-rate composer has ever wished for anything remotely like it; and I for my part do not believe that Liszt himself, who inculcated it, ever really did it as it is understood nowadays. Of course he *looked* as if he committed all manner of awe-inspiring pianistic crimes, but he had acquired a perfect touch at too early an age for any superb gestures to damage it. At all events, what Beethoven wants here is the fury of a hail-storm, and you can see daylight through hail-storms and hear the bassoon through the right sort of octaves in this passage. On the other hand there is no fury in the fall of a ton of coals.

The curtain of hail is lifted away into blue sky, and we find ourselves in the very key in which the development started. The calm closing theme of the ritornello reappears; and in the bass the turn (*a*) of No. 1 moves in slow steps up through distant keys to the threshold of home; and the quiet excitement becomes breathless until at last a crescendo leads to—

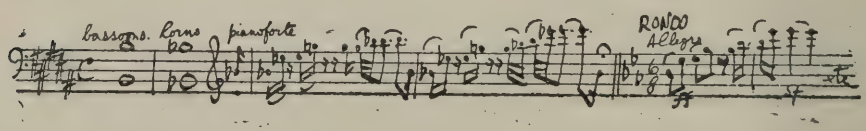
V. The Introduction, followed by the Recapitulation of II. The modulations at the " second subject " now become still more wonderful, the key being now one of those " contradictory keys " (C sharp minor and D flat) of which such subtle dramatic use is made at a similar point in the *Eroica* Symphony.

VI. The *Coda*. A sad chapter in the story of the concerto is that which results from the classical custom of leaving all but the orchestral wind-up of the *coda* blank, and trusting to a display of the solo-player's powers of improvisation to fill up the blank with a *cadenza*. Here Beethoven has, for the first time, taken the matter in hand, and written out in full a *coda* that

begins like a *cadenza,* but soon settles down to what turns out to be a final glorified recapitulation of the whole ritornello, from the entry of No. 2 onwards. Gradually the orchestra joins in, beginning with the horns, until the full band is in dialogue with the pianoforte. At last we hear a chromatic scale. It was of this passage that Schumann said that "Beethoven's chromatic scales are not like other peoples'." No wonder! This quiet scale and the following trills have now borne the Atlas burden of the whole mighty structure for the third time—first, at the outset of the first solo; then at the outset of the development; and now, leading unswervingly to the glorious close.

The slow movement needs no quotation. It is in B major (the first remote modulation in the first movement), and it has two themes—the serene, devout melody of the muted violins (it is a misprint in the band-parts if the lower strings are muted); and the meditative theme with which the pianoforte enters, and moves into a rather remote key on the shaded side (D major) of the harmony. Here the pianoforte seems to be settling down in a cadence with a trill, but the trill rises and rises until it breaks over into the tonic key again. Thus the pianoforte comes to deliver its ornamental version of the main theme. As the close thereof fades into a cloud of wavy light, three wind instruments, led by the flute, give out the whole theme again, the pianoforte accompanying with the wavy figure which the admiration of Berlioz has made familiar to all students of orchestration. At last the waves die down, and nothing is left but a cold grey octave. This sinks a semitone, and becomes glowing. As it continues, the pianoforte whispers a strange new theme with a mysterious rhythm, and finding itself already in E flat, after a moment's hovering, plunges into the finale.

No. 3—



No further quotations are necessary for the enjoyment of this most spacious and triumphant of concerto-rondos. Lovers of Schumann's *Carnaval* will easily recognise in the second part of Beethoven's main theme a phrase that enlisted in Schumann's army of Davidites marching against the Philistines. Equally obvious is the great part played by the rhythmic figure

from its first formal appearance as part of the orchestral group of themes to its final mysterious domination in the person of the drum.

What gives this Rondo its chief impressiveness is the immense breadth of its middle episode, in which the main theme has three separate escapades, firstly *fortissimo* in C major (a bright key in this connexion), secondly *piano* in A flat (a sober key), and thirdly *pianissimo* (breaking into *forte*) in E major, a remote key. The subsequent exciting return, where the violins remind us of what the pianoforte said at the end of the slow movement, will not escape notice. The above-mentioned drum-passage at the end reveals the sublime depths from which all these outbursts of hilarity spring.

INTERVAL.

III. PIANOFORTE SOLOS—

(*a*) "Sposalizio," from "Pélerinages en Italie" - - *Liszt*

(*b*) Capriccio, Op, 76, No. 5 - - - - *Brahms*

DR JOHN PETRIE DUNN.

IV. SIXTH SYMPHONY in A major - - *Anton Bruckner*

Maestoso.
Adagio. (Sahr feierlich).
SCHERZO. (3/4 *Ruhig bewegt*): with Trio in slow 4/8 time.
FINALE. Bewegt, doch nicht zu schnell.

Of the childlike rustic person that Anton Bruckner was apart from his music there are anecdotes without number and without form. They should be told where his music is understood. In these British Islands Bruckner has not yet come into his own; and we had better concentrate upon the music for the present. Bruckner was a helpless person in worldly and social matters; a pious Roman Catholic humbly obedient to his priest, and at ease neither in Zion nor in the apartments the Emperor of Austria assigned to him in his palace in Vienna. But the musical party politicians who honoured Wagner with their patronage felt that *das Allkunstwerk* of Bayreuth lacked a writer of symphonies. And they found their desideratum in Bruckner, whose third symphony was dedicated to Wagner, and whose symphonies always began with *Rheingold* harmonic breadths and ended with *Götterdämmerung* climaxes.

Meanwhile Brahms was working out his own salvation, in ways that no Wagnerian could understand. For Brahms the aesthetic system of Bayreuth was the affair of one composer whose style had only a special relation to the whole art of music. To be a Wagnerian symphonist was no more an ambition of Brahms than to be an agnostic pope or a breeder of St. Bernard-dachshunds. The devout Brucknerite, regarding Bruckner's "pyramidal" and "lapidary" structures as the result of the mating of Beethoven's Ninth Symphony with *Götterdämmerung,* thought Brahms's ideas ridiculously small. (I must specifically say *Beethoven's* Ninth Symphony, for Bruckner's Ninth is *also* in D minor and *also* begins with a tremolo from which rhythmic fragments build themselves up into a mighty unison.)

The "Brahminen," on the other hand, if they troubled to express a printable opinion, could fairly say that size does not become proportion until it is differentiated; and that Bruckner's proportions were not masterly. And in this matter the Brahminen had the advantage that they knew what they were talking about; whereas the Wagnerians evidently did not. As far as the composers were concerned, we need not expect a fair judgment from either of them. Brahms was never satisfied with less than complete mastery in his own work, and destroyed fully half of what he wrote. How, then, should he, who seemed to his friends to be too severe with himself, trouble to see the merits of a style not only more foreign to him than Wagner's but obviously clumsy in matters where Wagner was masterly? Bruckner, on the other hand, had none of Brahms's capacity for overcoming all initial social disadvantages; he impressed people as, apart from his music, a rather cringing and puzzle-headed man who had neither education nor the desire for it. He tipped Richter a thaler for conducting the *Romantic Symphony*; and displayed excited concern at a public banquet when he received a telegram from a practical joker telling him that the Bulgarians had chosen him for their king, and were clamouring for his presence. The carrying out of his vast symphonic conceptions was quite enough occupation for him without the burden of understanding other kinds of art that were objects of interest to persons who were anything but kind to him.

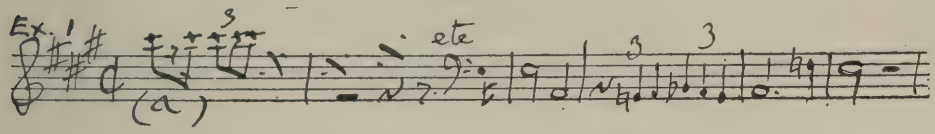
What the two masters thought or said of each other is no more evidence than "what the soldier said." It ought to be treated as private conversation. But Hanslick, who constituted himself the official leader of the Brahminen, saw in Bruckner fair game. Wagner gave Hanslick only too lenient a treatment when he immortalised him in Beckmesser, named Hans Lich in the first sketch of the poem of Meistersinger. Beckmesser at all events knew the rules he so humbly adored. I have read Hanslick's collected works patiently without discovering either in his patronage of Brahms or in his attacks on Wagner, Verdi, Bruckner, the early works of Beethoven, Palestrina's "Stabat Mater," or any other work a little off the average Viennese concert-goer's track in 1880, any knowledge of anything whatever. The general and musical culture shewn in Hanslick's writings represents one of the unloveliest forms of parasitism; that which, having the wealth to collect *objets-d'art* and the birth and education to talk amusingly, does not attempt a stroke of artistic work, does not dream of revising a first impression, experiences the fine arts entirely as the pleasures of a man-about-town, and then pronounces judgment as if the expression of its opinion were a benefit and a duty to society.

All marked individuality in the fine arts can be seen from an angle from which it seems that "this will never do." It is Bruckner's misfortune that his work is put forward by himself so as to present to us the angle of its relation to sonata form. That very relation is a mistake: but if we are to condemn all art that contains a mistaken principle, I am not sure that *Paradise Lost* is less mistaken than these symphonies of the old Austrian organist who dedicated his last symphony *An meinen lieben Gott.*

Defects of form are not a justifiable ground for criticism from listeners who profess to enjoy the bleeding chunks of butcher's meat chopped from Wagner's operas and served up on Wagner nights as *Waldweben* and *Walkürenritt.* If you want Wagnerian concert-music other than the few complete overtures and the Siegfried Idyll, why not try Bruckner? From Mr Carl Nawratil, Bruckner's pupil and John Powell's master, I have received a number of interesting communications which I hope later to embody when we have further opportunities of exploring Bruckner's works. It is interesting and gratifying to know that Bruckner, who made a great impression in London and Paris by his wonderful extemporisations on the organ, told Nawratil that in England (by which, of course, he meant Great Britain) his music was really understood. I fear that he overestimated our general culture of music other than that of the organ. His own orchestration reveals a state of musical culture very much wider than anything to be found in British music of the 'seventies. His orchestration is often said to be influenced by the organ. But that is because it often sounds like an organ. And it could not sound thus unless it were completely free from the mistakes of the organ-loft composer. The scores bristle (as Weingartner says) with abnormalities; but the quintessence of orchestral quality is manifest in every line. Nothing is more astonishing than the way in which naïvetés (such as the "second subject" in the finale) that look on paper (and sound on the pianoforte) as if they really "will never do" become augustly romantic in the orchestra if their execution is not hurried. If we clear our minds, not only of prejudice but of wrong points of view, and treat Bruckner's Sixth Symphony as a kind of music we have never heard before, I have no doubt that its high quality will strike us at every moment. In the slow movement I can see no difficulty. The one redundant passage has been, though reluctantly, excised by Bruckner himself, and the excision leaves us with a perfectly balanced movement in classical form and of a high order of solemn beauty.

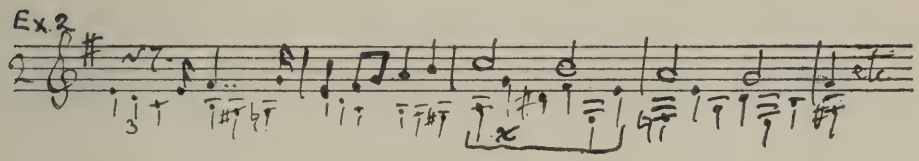
The enormous technical difficulty of the first movement is probably the reason why this is the most neglected of Bruckner's symphonies. It begins,

not with Bruckner's usual tremolo and chord-theme, but with a lively rhythmic figure below which a theme of dark tonality stirs, Leviathan-like, in the bass—

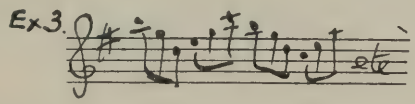


Leviathan moves towards brighter harmonies. Soft horns, trumpets and clarinets rise with livelier figures. A counterstatement for full orchestra now follows, and dies away in the direction of a new key.

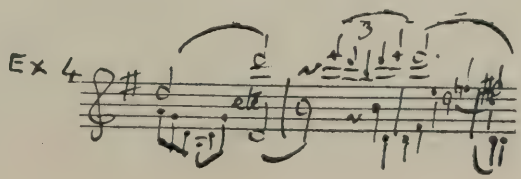
The " second subject " enters in slower time and with triplet rhythms—



Bruckner's paragraphs are simple in form, seldom if ever deviating from four-bar or eight-bar phrases; but their inner details and harmonies are very rich. The present example is perhaps the most complex in all Bruckner's works. An inner figure in sevenths, in its second four bars, leads to much quiet rumination. In thirteen four-bar phrases this train of thought pursues its course, raising several new melodic issues by the way. At last a powerful tutti bursts out and leads through grand Wagner-Bruckner crescendos and diminuendos to a quiet close in E major, glowing as in solemn evening sunshine. The accompaniment-figure that arises from this leads to the development, which slowly drifts into other keys—



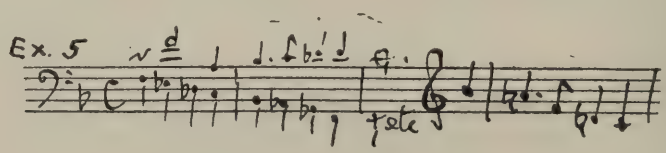
Then it sails out in full swing with one of Bruckner's characteristic free inversions of the main theme—



The enemy blasphemes when the devout Brucknerite exclaims at the wonderful contrapuntal mastery of these devices. Technically they are remarkable only for their naïveté; the genius of them lies in the fact that they sound thoroughly romantic. Another curious and very effective feature is that they are always accompanied by echoes, which are always imperfect, and always scored for weaker instruments just on the border-line of audibility. At last the livelier figures join in, also freely inverted. The music rolls on in its four-bar swing till the full orchestra thunders out the main theme in the remote key of E flat. (Note the half-heard echoes throughout.) From this it gradually swings back to the tonic, A major, and so initiates the recapitulation. The livelier phrases die away; and the counterstatement is not only soft but beautifully decorated by figures in the oboe and flute, floating like clouds of incense in such services of the Church as are never far from Bruckner's thoughts.

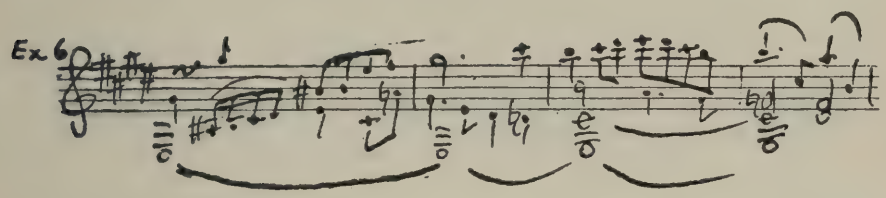
The recapitulation of the " second subject " alters its key-system, starting in F sharp minor, and shortens it by twelve bars. The tutti outburst now begins *piano* and leads into the coda by a dramatic return to the tonic. The whole coda is one of the greatest passages Bruckner ever wrote; and Wagner might have been content to sign it. The first theme mounts slowly in Bruckner's favourite simultaneous direct-inverted combination, passing from key to key beneath a tumultuous surface sparkling like the Homeric seas. The trumpets join in a long-drawn cantabile, swelling and diminishing; until at last the rhythmic figure of the opening is heard, and the theme comes together in a fanfare.

The slow movement begins with a solemn theme—

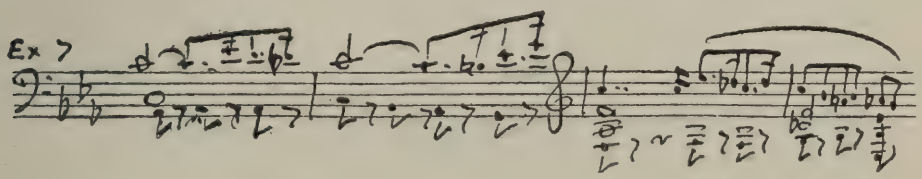


to which, in the sequel, the oboe adds a pathetic counterpoint. Bruckner seldom if ever allows a theme to take shape as a lyric tune: his fundamental notion is always that of a Wagnerian *leit-motif* of some four bars; and if he generally answers this stiffly by another four bars this is only because he is building up an enormously larger whole, such as the 52 bars beginning with Ex. 2. This is, in fact, what the Brucknerites mean by his " lapidary " style. Here, however, as in the slow movements of the Seventh and Eighth Symphonies, the slow tempo inspires him to a mastery of the big and supple

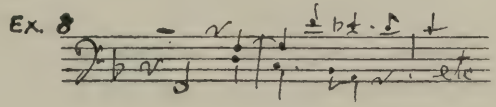
paragraph such as Brahms would have been compelled to praise. The sequel of Ex. 5 does not proceed with another four bars, but with two, which are repeated in rising sequence and developed to a grand climax, after which there is no final close until, in the 24th bar of the whole, the music closes into the remote key of E. Here a "second subject" gives us another beautiful example of quintessential Bruckner—



Listen to it with reverence; for the composer meant what he said, and he is speaking of sacred things. The music again expands enormously, and moves to a climax in C major. From this there is a slow decline till, at length, a solemn strain is heard, as of a funeral march in C minor combined with A flat—



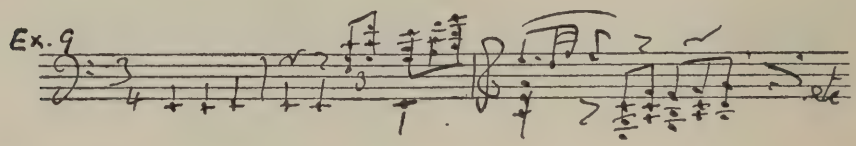
From this the music drifts into a spacious development, based at first on the figures of Ex. 5 with the bass transferred to the treble. Then the theme is inverted and imitated, as follows—



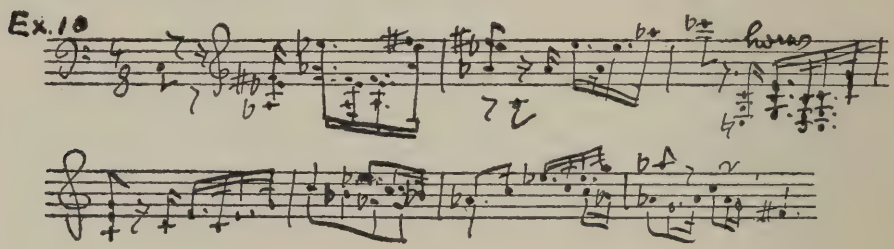
with a wealth of new melody above it. At last it returns in the tonic with its counterpoint in the oboe and with a triplet accompaniment in growing agitation. A grand crescendo covers the whole expanse of the original first paragraph, and subsides into the recapitulation of the "second subject" in the tonic. Reluctantly, perhaps on Bruckner's part, certainly on mine, the orthodox recapitulation which he wrote in full, with rich new details, is shortened at the composer's suggestion, and we proceed at once to Ex. 7 in F minor. The movement as a whole gains a perfection of emotional sequence

by this excision, which still leaves us with an adequate allusion to Ex. 6 in the exquisitely poised long-drawn coda. That allusion, moreover, has itself a power that it would have lost after a complete recapitulation.

Bruckner's scherzos are usually something like paraphrases of the *Walkürenritt* with trios consisting of quiet house-music or Church music. In the Sixth Symphony the scherzo is slower than usual and has, as Nawratil says, a touch of *Walpurgisnacht* in its mood—

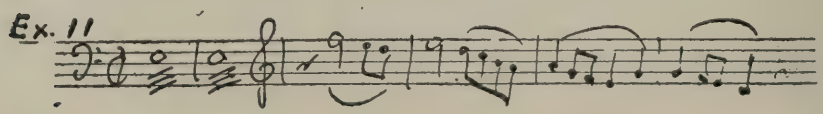


The trio is one of Bruckner's richest and most original inspirations. Strange pizzicato chords and rhythms introduce the three horns of Beethoven's Eroica Symphony into the *Urwald* of Wagner. The violins pronounce a solemn blessing in their cadences.



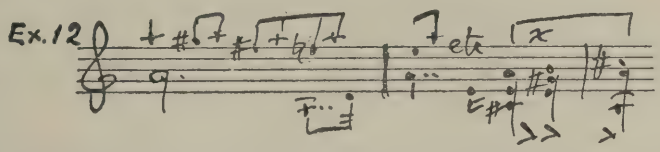
The finale is full of tragedy, though at last it ends in triumph. You must not expect Bruckner to make a finale " go " like a classical finale. He is in no greater hurry at the end of a symphony than at the beginning; and, though his finales all begin with ample energy, the first change of key and theme brings about a mood of argument and meditation which will not be bothered by people who want to catch the last train home. The finale of the Sixth Symphony is not long; and Bruckner has himself excised the one dangerous place towards the end.

It opens with a tragic theme in the Phrygian mode—

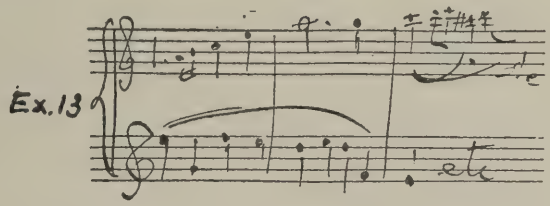


which leads to a tutti, marked by one of Bruckner's favourite figures (here

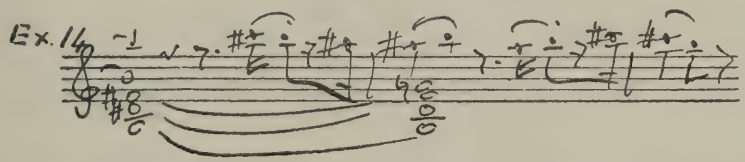
marked (*x*)), which pervades the *non confundar* of his *Te Deum* and the slow movement (in memory of Wagner) of his Seventh Symphony—



After a tremendous climax this subsides into the most naïve of all Bruckner's " second subjects "—



The lower figure receives the inevitable inversion during the leisurely progress of this child-like argument all round the harmonic and orchestral universe. (Bruckner must have suffered agonies from conductors who waded through these ruminations in march-tempo and such intonation as occurred to the average sight-reader.) At last it mounts to its Wagnerian climax, and so drifts into the development. This is set in motion by a new wistful figure—



which associates itself with the other themes and becomes lively on its own account. The main theme returns in a slower tempo (4/4) and, after a further discussion of Ex 14, is inverted in F major as bass to a consolatory melody in the style (but not the actual shape) of Ex. 6. This inversion gives rise to some discussion, till the brass intervenes with Ex. 12 and carries things to a grand climax, reaching the tonic, A, and thereafter subsiding into a free recapitulation of the " second subject " (Ex. 13).

This is cut short by a Coda which intervenes with Ex. 14. The rhythm of Ex. 1 may also be heard in the *crescendo* which follows. Wisely cutting out a page of *pianissimo* interruption in a foreign key, Bruckner concludes with Ex. 12, on to which he triumphantly grafts the figures of the beginning of the symphony (Ex. 1).

LIST OF WORKS PERFORMED BY THE REID ORCHESTRA

(excluding Solo and Unaccompanied Choral Works)

Bach - - Concerto for Cembalo in D minor. 4th concert III season; 3rd concert VI season; 5th concert XII season.

Concerto for Two Violins. 6th concert V season.

Concerto in C minor for Two Violins (restored from the Clavier version). 3rd concert VII season.

Concerto in A minor for Clavier, Flute, and Violin. 4th concert X season.

Concerto in A major for Oboe d'amore. 4th concert X season.

Third Brandenburg Concerto in G major. 5th concert II season; 6th concert XIII season.

Fourth Brandenburg Concerto for Violin, in F major. 4th concert XIII season.

Overture in B minor for Flute and Strings. 2nd concert VIII season.

Church Cantata, "Vernügte Ruh," for Alto, with Orchestra and Organ Obligato. 5th concert III season.

Church Cantata, "Geist und Seele," for Alto, with Orchestra and Organ Obligato. 7th concert III season.

Aria, "Comfort sweet" (from Cantata "Süsser Trost"), for Soprano, with Flute Obligato. 2nd concert VI season.

Aria, "Schlummert ein" (from Cantata "Ich habe genug"). 2nd concert IX season.

Three Choral Preludes (arr. H. Hodge). 4th concert XI season.

Bantock - - Prelude to "Sappho." 5th concert IV season; 3rd concert IX season.

"Sappho," the entire set of Nine Songs, with Prelude. 5th concert V season.

A Hebridean Symphony. 6th and 7th concerts IV season.

"Caristiona" (Hebridean Sea Poem). 4th concert VI season.

Symphonic Poem, "Dante and Beatrice." 7th concert X season.

Bax - - - 15th Century Christmas Carol. 5th concert IX season.

Beethoven - First Symphony. 4th concert X season.

Second Symphony. 2nd concert VIII season; 1st concert XI season.

Third ("Eroica") Symphony. 1st concert I season; 4th concert III season; 2nd concert IV season; 8th concert IX season.

Fourth Symphony. 3rd concert III season; 5th concert IV season; 2nd concert XII season.

Fifth Symphony. 2nd concert II season; 2nd concert III season; 3rd concert V season; 2nd concert X season; 3rd concert XII season.

Sixth (Pastoral) Symphony. 4th concert V season; 2nd concert X season; 5th concert XI season.

Seventh Symphony. 4th concert I season; 3rd concert II season; 7th concert XI season; 6th concert XIII season.

Beethoven - Eighth Symphony. 4th concert II season; 7th concert XI season; 5th concert, XII season.

Ninth (Choral) Symphony. 6th concert VI season; 2nd concert VII season; 4th concert XII season.

Overture to "Egmont." 2nd concert I season; 5th concert II season.

Overture for "Consecration of the House." 3rd concert I season; 1st concert III season; 1st concert V season; 4th concert VI season; 3rd concert VIII season; 8th concert IX season.

Overture to "Leonora," Nos. 2 and 3 (in same Concert). 7th concert IV season; 3rd concert VII season; 1st concert XIII season.

Overture, "Fidelio." 8th concert IX season; 6th concert XII season.

Overture to "Coriolanus." 1st concert I season; 3rd concert XII season.

Overture to "Prometheus." 1st concert XI season.

Pianoforte Concerto in E flat. 2nd concert I season; 2nd concert X season; 8th concert XIII season.

Pianoforte Concerto in C minor. 1st concert VII season; 3rd concert XIII season.

Pianoforte Concerto in G major. 8th concert IX season; 7th concert XII season.

Pianoforte Concerto in C major. 4th concert IX season.

Violin Concerto, Op. 61. 8th concert IV season; 7th concert XI season.

Triple Concerto for Pianoforte, Violin, and Violoncello. 5th concert VI season; 6th concert XI season.

Fantasia for Pianoforte, Chorus, and Orchestra. 6th concert II season; 2nd concert VII season; 1st concert VIII season.

"Becalmed Sea and Prosperous Voyage." 4th concert VII season.

Grande Fugue, in B flat, for Strings. 4th concert VII season.

Missa Solemnis. 4th concert VII season; 1st concert VIII season.

Berlioz - - Overture to "King Lear." 2nd concert III season.

"Scène d'Amour" from "Romeo and Juliet." 2nd concert III season.

Borodin - - Polovet's March. 1st concert X season.

Brahms - - First Symphony. 1st concert IX season; 2nd concert XI season.

Second Symphony. 2nd concert IX season; 3rd concert XIII season.

Third Symphony. 1st concert V season; 2nd concert VI season; 5th concert IX season.

Fourth Symphony. 1st concert II season; 6th concert III season; 4th concert VI season; 6th concert IX season.

Pianoforte Concerto in B flat. 4th concert I season; 1st concert VI season; 6th concert VIII season.

Pianoforte Concerto in D minor. 6th concert VIII season.

Violin Concerto. 6th concert V season; 5th concert VII season; 8th concert XII season.

Double Concerto for Violin and Violoncello, Op. 102. 8th concert IV season; 7th concert IX season.

Brahms - - Tragic Overture. 3rd concert I season; 6th concert II season; 4th concert IV season; 1st concert X season; 3rd concert XI season.
Academic Overture. 2nd concert XI season.
Variations on a Theme by Haydn. 1st concert I season; 5th concert V season; 4th concert XIII season.
Rhapsody for Alto Solo, Male Chorus, and Orchestra. 4th concert II season.
Hungarian Dances (Bk. IV.), orchestrated by Dvorák. 1st concert IV season; 6th concert IV season; 6th concert V season; 2nd concert VI season; 3rd concert IX season.
"Requiem." 6th concert X season.

Bruch - - Ave Maria, for Soprano and Orchestra. 2nd concert VI season.
Violin Concerto in G minor. 5th concert V season.

Bruckner - Symphony No. 6. 8th concert XIII season.

Bryson (Ernest) Song Cycle from "A Last Harvest." 2nd concert XII season.

Chopin - - Larghetto from Pianoforte Concerto in E minor. 5th concert III season.
Concerto in F minor for Pianoforte and Orchestra. 5th concert VII season.

Debussy - - "The Blessed Damozel," for Soprano, Mezzo-Soprano, Female Chorus, and Orchestra. 4th concert VI season.
Two Nocturnes. 5th concert IX season; 7th concert IX season.
Prelude for "L'après-midi d'un Faun." 7th concert XIII season.

Delius - - Violin Concerto. 4th concert VIII season.
Double Concerto for Violin and Violoncello. 7th concert IX season.
Violoncello Concerto. 7th concert XIII season.

Dittersdorf - Symphony, "The Fall of Phaëton." 3rd concert IV season.

Dohnanyi - Variations on a Theme of Childhood. 6th concert VIII season.

Dunhill - - Three Songs with Orchestra. 1st concert I season.

Dvorák - - First Symphony in D major. 1st concert III season; 3rd concert VI season.
Second Symphony in D minor. 2nd concert V season; 4th concert XIII season.
"New World" Symphony. 8th concert XII season.
Concerto for Violoncello, Op. 104. 6th concert IV season; 3rd concert VIII season; 3rd concert XI season.
Symphonic Variations, Op. 78. 8th concert IV season; 2nd concert XI season.
Scherzo Capriccioso, Op. 66. 6th concert V season; 5th concert XI season; 3rd concert XIII season.
Slavonic Rhapsody in D, Op. 45, No. 1. 3rd concert VIII season; 2nd concert XI season.
Hungarian Dances, see *Brahms.*

Elgar - - "Enigma" Variations. 1st concert II season; 7th concert III season.
Violin Concerto. 4th concert V season; 5th concert X season.
Concerto for Violoncello. 6th concert VII season.
Marches, "Pomp and Circumstance," Nos. 1 and 2.
Overture, "Cockaigne." 7th concert X season.

Franck (César) Variations for Pianoforte and Orchestra. 7th concert III season.

Glazounow - Preamble, Pas d'Action, Marionettes, and Mazurka, from Scènes de Ballet. 1st concert VII season.
Scène Dansante. 2nd concert IX season.

Gluck - - Recit. and Aria, "O toi qui prolongeas mes jours" (from "Iphigenia in Tauris"). 5th concert IX season.
Recit. and Aria, "Che farò" (from "Orfeo"). 4th concert IV season.

Handel - - Aria, "Where'er you walk," from "Semele." 1st concert I season.
Aria from "Teseo" ("Vieni torna"). 4th concert VI season.
Organ Concerto, Op. 7, No. 1. 4th concert XI season.

Haydn - - Symphony (Salamon No. 3) in E flat. 2nd concert II season.
Symphony (Salamon No. 12) in B flat. 2nd concert V season.
Oxford Symphony. 4th concert II season.
Symphony in D (Salamon No. 2). 2nd concert IX season.
Symphony in B flat (Salamon No. 8). 3rd concert IX season.
Symphony in C minor (Salamon, No. 5). 3rd concert X season.
Symphony in G major (Salamon No. 5, "The Surprise"). 6th concert XII season.
Symphony in G (Salamon, No. 11). 3rd concert XI season.
Symphony in D (London, No. 11). 4th concert XI season.
Symphony in C major, No. 82 (*L'Ours*). 1st concert XIII season.
Concerto in D major for Violoncello and Orchestra. 7th concert XIII season.

Hely-Hutchinson Variations, Intermezzo, Scherzo, and Finale. 5th concert XII season.

Holst - - "The Hymn of Jesus" for Double Chorus, Semi-Chorus, and Orchestra. 5th and 6th concerts VI season.
Fugal Overture. 6th concert VIII season; 1st concert XI season.
Orchestral Suite, "Beni Mora." 1st concert X season.
St. Paul's Suite for Strings. 1st concert XI season.
Fugal Concerto. 1st concert XI season.
Ballet Music from "The Perfect Fool." 1st concert XI season.
"Ode to a Grecian Urn" (from Choral Symphony). 1st concert XI season.

Joachim - - Variations for Violin and Orchestra. 5th concert IV season.

Kelly (F. S.) - Serenade for Flute and Small Orchestra. 3rd concert V season.
Elegy for Strings (in memory of Rupert Brooke). 3rd concert V season.

Lalo - - Andante and Finale from "Symphonie Espagnole." 3rd concert IX season.

Mahler - - Kinder-Totenlieder. 2nd concert IX season.

Mendelssohn - Overture, "Hebrides." 3rd concert II season; 1st concert IX season.
Overture, "Calm Sea and Prosperous Voyage." 5th concert VI season.
Overture, "A Midsummer Night's Dream." 3rd concert IX season.
Scherzo for Orchestra (after the Octet). 2nd concert IV season; 1st concert VI season; 3rd concert VIII season; 5th concert IX season; 3rd concert XI season.
Violin Concerto. 6th concert V season.

Moussorgsky - Peasant's Cradle Song. 7th concert III season.

Mozart - - Symphony in E flat. 3rd concert III season; 5th concert VIII season.
Symphony in G minor. 3rd concert I season; 5th concert III season; 5th concert VIII season.
Symphony in C major. 2nd concert I season; 7th concert III season; 5th concert VIII season; 7th concert XIII season.
Symphony in C major, No. 36 (Köchel's Catalogue 425). 1st concert XII season.
Symphony in C major (Köchel 338). 5th concert XII season.
Concertante Symphony for Violin and Viola with Orchestra. 6th concert XIII season.
Pianoforte Concerto in A major (Köchel's Catalogue 414). 2nd concert II season.
Pianoforte Concerto in A major (Köchel 488). 5th concert II season.
Pianoforte Concerto in C minor (Köchel 491). 3rd concert II season; 6th concert X season.
Pianoforte Concerto in G major (Köchel 453). 1st concert IX season.
Pianoforte Concerto in B flat major (Köchel's Catalogue 450). 3rd concert XII season.
Violin Concerto in A major (Köchel 219). 5th concert IV season.
Adagio in E for Violin and Orchestra. 3rd concert VII season.
Clarinet Concerto (Köchel 662). 3rd concert IV season; 2nd concert VI season.
Flute Concerto in D major. 1st concert III season.
Flute Concerto in G major. 7th concert IV season; 2nd concert VIII season.
Andante for Flute and Orchestra. 3rd concert V season; 4th concert X season.
Concerto for Flute and Harp. 6th concert IX season.
Horn Concerto No. 3. 5th concert XI season.
Horn Concerto No. 4. 7th concert XII season.
Overture to "The Impresario." 4th concert I season; 3rd concert VI season; 7th concert IX season.
Overture to "The Magic Flute." 6th concert VI season; 5th concert VII season; 5th concert XIII season.
Overture, "La Clemenza di Tito." 4th concert X season.
Overture—' Le Nozze di Figaro." 7th concert XII season.
Three Sets of Orchestral Dances. 4th concert I season; 4th and 5th concerts II season.
Aria from "The Seraglio." 2nd concert II season.
Aria, "Un' aura amorosa," from "Cosi fan tutti." 3rd concert III season.
Aria (with Violin Obligato), "Non temer," from "Idomeneo." 8th concert IV season.

Nardini - - Concerto for Violin and Orchestra. 3rd concert VII season.

Parry - - Variations for Orchestra. 3rd concert III season; 1st concert IX season.
"Blest Pair of Sirens," for Chorus and Orchestra. 5th concert VI season; 4th concert XII season.

Powell, John - Rhapsodie Négre for Pianoforte and Orchestra. 3rd concert XIII season.

Ravel - - Suite, "Ma Mère l'Oye." 7th concert XII season.

General Reid - Three Marches and Six Sonatas. (One each season at a February concert.)

Rimsky Korsakoff "Conte Féerique" for Orchestra. 1st concert IV season; 3rd concert V season; 2nd concert VIII season.
"Sadko," Symphonic Tableau. 6th concert IX season.
The Song of Lehl. 7th concert III season.
Song, "Aller au bois" (from "The Snow Maiden"). 5th concert IX season.

Roentgen - - Triple Concerto for Violin, Viola, and Violoncello, with String Orchestra. 3rd concert VII season.
Old Netherland Suite for Orchestra. 8th concert XII season.

Saint Säens - "Phaëton" (Symphonic Poem for Orchestra). 3rd concert IV season.
Pianoforte Concerto in C minor. 1st concert V season.
Violoncello Concerto, Op. 33. 3rd concert XI season.
"Le Rouet d'Omphale." 7th concert XIII season.

Schmidt - - Concertante Variations for Pianoforte with Orchestral Accompaniment. 1st concert XII season.

Schubert - - Unfinished Symphony. 3rd concert I season; 4th concert VIII season; 4th concert IX season.
Symphony in C major. 5th concert III season; 4th concert IV season; 5th concert X season.
Symphony in C major, orchestrated by Joachim. From the Grand Duo, Op. 140. 2nd concert XIII season.
Overture, "The Faithful Sentinel." 8th concert XIII season.
Symphony in B flat. 4th concert XI season.
Overture, "Die Weiberverschwörung." 2nd concert XIII season.
Polonaise in F major. 2nd concert XIII season.
Entr'acte in B minor and Ballet in G major from *Rosamunde*. March in E major. 2nd concert XIII season.
Fantasia ("The Wanderer"), arranged for Pianoforte and Orchestra by Liszt. 2nd concert XIII season.

Schumann - Symphony in D minor (earlier version of 1841), first performance in Great Britain. 1st concert VI season.
Symphony No. 3, in E flat. 4th concert VIII season.
Pianoforte Concerto in A minor. 1st concert IV season.
Overture to "Manfred." 3rd concert IV season; 8th concert XII season.
Violoncello Concerto in A major. 3rd concert X season.
Introduction and Allegro Appassionata for Pianoforte and Orchestra. 3rd concert XII season.
Concerto for Four Horns and Full Orchestra. 6th concert XIII season.

Sibelius - - Violin Concerto. 3rd concert IX season.
Fifth Symphony. 1st concert X season.
Third Symphony. 7th concert XII season.

Sinigaglia - Overture, "Le Baruffe Chiozzotte." 1st concert VI season; 5th concert X season.
Rapsodia Piemontese for Violin and Orchestra. 3rd concert XII season.

Smyth (Ethel) - Concerto for Violin, Horn, and Orchestra. 6th concert XII season.

Smyth (Ethel) - Orchestral Prelude—"On the Cliffs of Cornwall." 6th concert XII season.
Two Choruses—"Sleepless Dreams," "Hey Nonny No." 6th concert XII season.
Mass in D. 5th concert XIII season.

Smetana - - Overture, "The Bartered Bride." 2nd concert XII season; 4th concert XIII season.

Somervell - "Normandy," Variations for Pianoforte and Orchestra. 6th concert II season; 5th concert XIII season.

Spohr - - Scena Cantante for Violin and Orchestra. 4th concert VIII season; 8th concert XII season.

Stanford - - Clarinet Concerto. 3rd concert IV season.

Strauss - - Tone Poem, "Don Juan." 1st concert XII season.
Parergon to the *Sinfonia Domestica* for Pianoforte and Orchestra. 1st concert XII season.

Tchaikovsky - Pathetic Symphony. 4th concert III season; 1st concert XIII season.

Torre, P. Della - Overture, "Virgil." 6th concert IX season.

Tovey, D. F. - Pianoforte Concerto in A major. 6th concert III season; 4th concert IX season.
Canzona Dorica for Orchestra. 1st concert VII season.
Phaedra's Incantation from "The Bride of Dionysus." 6th concert VII season.
Scene from Act III. of "The Bride of Dionysus." 2nd concert V season.
Symphony in D major. 7th concert X season.

Tscherepnine - Prelude to "La Princess Lointaine," Op. 4. 1st concert V season.

Vaughan-Williams, R. Pastoral Symphony. 5th concert XI season.

Verdi - - Requiem. 6th concert XI season.

Wagner - - Faust Overture. 2nd concert II season; 2nd concert IV season; 4th concert XII season.
Siegfried Idyll. 1st concert III season; 4th concert IV season; 3rd concert X season; 1st concert XIII season.
Lohengrin's Narrative. 3rd concert III season.
Prelude to Act III of Tannhäuser (in the Original Version). 2nd concert XII season.
Prelude to "Tristan and Isolde." 5th concert V season; 5th concert XI season.
Prelude to "The Mastersingers." 6th concert VII season; 7th concert IX season; 2nd concert XII season.
Introduction to Act III., "Dance of Apprentices," and "The Mastersingers' Procession" (*Die Meistersinger*). 1st concert X season.
Walther's Prize Song, "The Meistersingers." 2nd concert XII season.

Weber - - Overture to "The Ruler of the Spirits." 5th concert IV season; 5th concert IX season.
Overture to "Euryanthe." 6th concert III season; 4th concert V season; 5th concert VII season; 4th concert XIII season.
Overture to "Oberon." 1st concert II season; 6th concert VII season.
Overture, "Der Freischütz." 7th concert XIII season.

THE REID ORCHESTRA—Season 1928-29.

1st Violin

W. Watt Jupp, *Leader*
J. M. Begbie
K. Anderson
Miss Cruickshank
Miss M. Waddell
P. Reilly
Miss Gavine
Miss H. Young.
Mrs Normand
Mrs Suttie
Mrs Anderson
Miss Mudie
Miss Black
W. H. Robinson

2nd Violin

Mrs Waterhouse
Mrs Bevan
Miss Theo Hunter
Miss Godfrey.
R. Clapperton
Miss Young
Mrs Couling
P. J. Reilly
Miss Burnett
Miss Fraser
Miss Inglis
Mrs Wilford
Miss Steele

Viola

John Fairbairn
Colin M'Kenzie
J. Dought
H. Riley
Miss Mackie
Miss Foord
A. Claxton
Miss Hamilton
L. Thomas

'Cello

Miss R. Waddell
J. Blazer
Miss Muriel Mackie
Miss Thomson
Miss Godfrey
Miss Gregorson
Miss H. Noble
Miss M'Gill.

Bass

E. Kenyon
F. Cole
F. Ainley
J. Overend
J. Boyd
H. Burnham

Flute

J. D. Miller
F. Barclay

Oboe

T. C. Greig
F. Gosley

Cor Anglais

F. Gosley

Clarinet

E. Bernini
A. Taylor

Bassoon

Stuart Arthur
E. F. Worsley

Horn

Walter Worsley
F. W. Ladley
D. Harris

Trumpet

A. Lockwood
A. Norris

Trombone

T. C. Miller
W. H. Taverner
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Tuba

W. Hall

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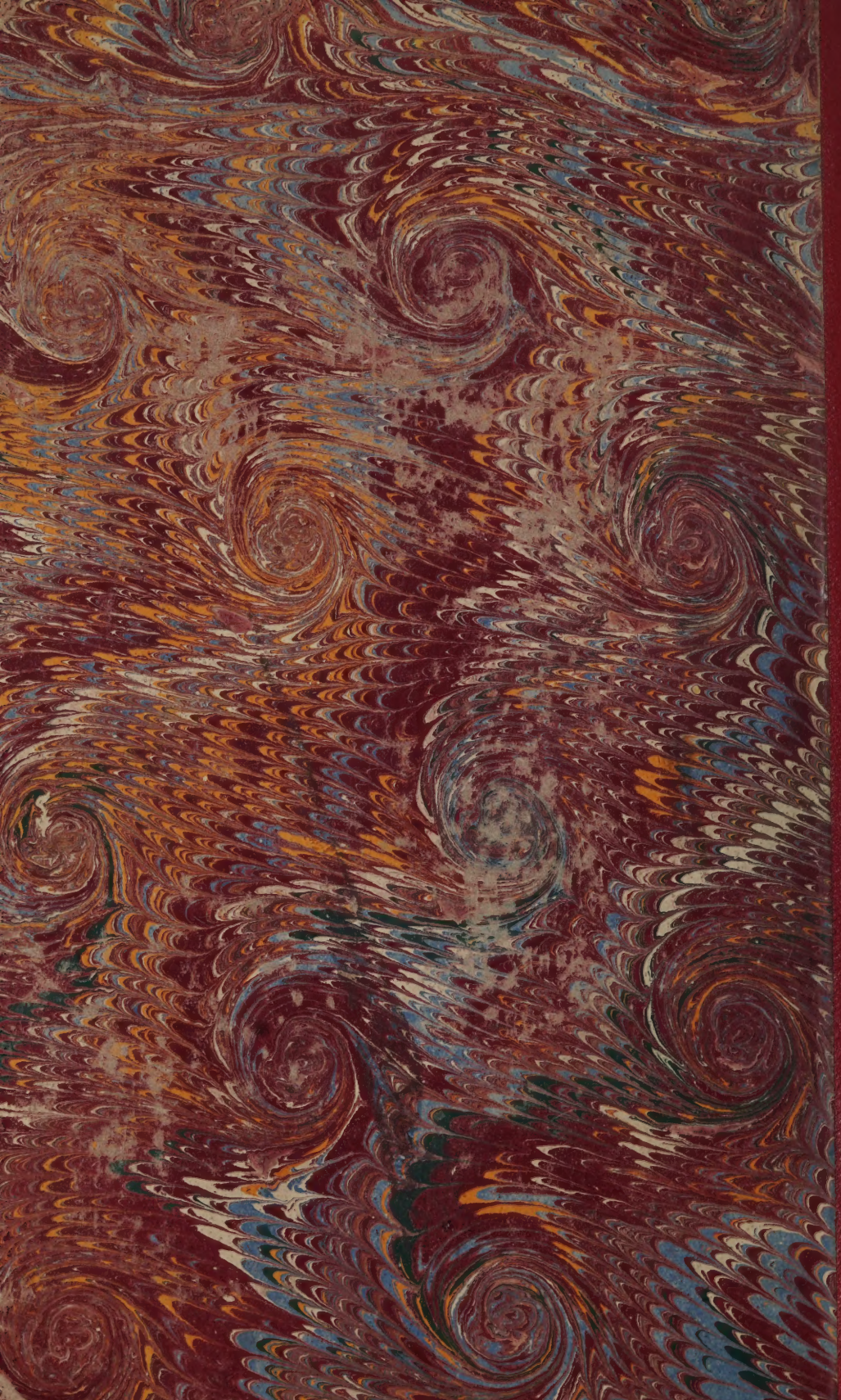
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